



English 20

Learning Facilitator's Manual









English 20

LEARNING FACILITATOR'S MANUAL





This English 20 Learning Facilitator's Manual contains answers to teacher-assessed assignments and the final test; therefore, it should be kept secure by the teacher. Students should not have access to these assignments or the final test until they are assigned in a supervised situation. The answers should be stored securely by the teacher at all times.

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This document is intended for			
Students			
Teachers (English 20)	1		
Administrators			
Parents			
General Public			
Other			

English 20 Learning Facilitator's Manual Modules 1-8 Alberta Distance Learning Centre ISBN No. 0-7741-0878-9

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Teachers

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The Alberta Distance Learning Centre is dedicated to upgrading and continually improving your Learning Facilitator's Manual so that it accurately reflects any necessary revisions we have had to make in the student assignments or the sample final test. The types of revisions that will be made are those that make the course more accurate, current, or more effective.

The ADLC will send you the **latest enhancements or minor upgrades** for your Learning Facilitator's Manual if you return the following registration card to: Alberta Distance Learning Centre, Box 4000, Barrhead, Alberta, TOG 2P0, Attention: Instructional Design and Development.

	arning Facilitator's Manual Registration Card			
First Name	Surname			
School Name	School Phone Number			
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Course Title Approximate Date of Purchase				

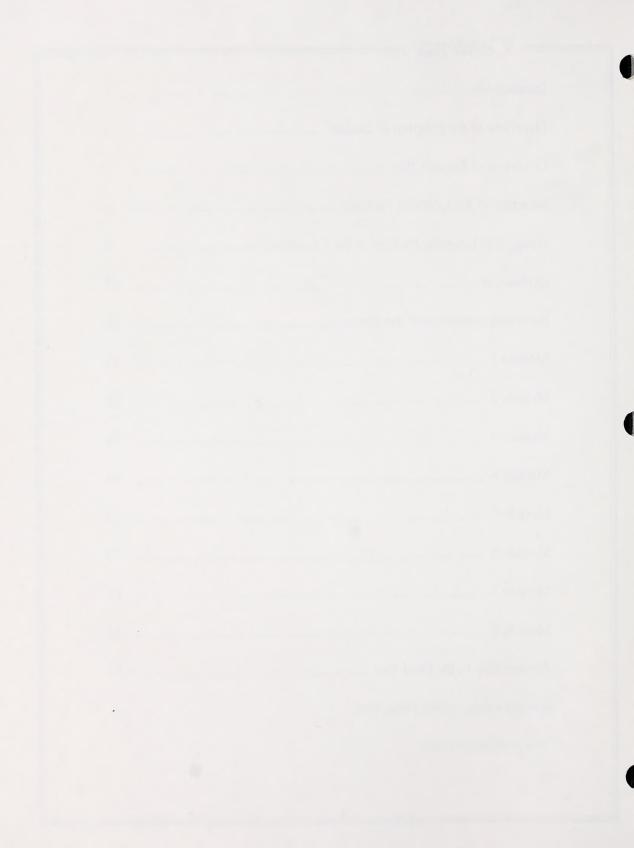


You can help ensure that distance learning courseware is of top quality by letting us know of areas that need to be adjusted. Call the Alberta Distance Learning Centre free of charge by using the RITE line and ask for the Editing Unit. Also, a Teacher Questionnaire has been included at the back of the Learning Facilitator's Manual. Please take a moment to fill this out.

We look forward to hearing from you!

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Introduction

A survey of these course materials will confirm that this new learning package has been specially designed for many kinds of teachers working in a variety of situations.

Which Category Do You Fit?

Small	Schools	Teacher

- inexperienced
- experienced, but in other subject areas
- experienced in teaching English, but wanting to try a different approach

☐ Distance Learning Teacher

- ☐ travelling to schools within the jurisdiction
- using facsimile and teleconferences to teach students within the area

□ Larger Schools Teacher

- inexperienced
- a experienced in teaching English, but wanting to try a different approach



Because these materials have been created by experienced classroom teachers and distance learning specialists, they have many advantages for students and teachers regardless of their situations.

Advantages for Students

- incorporates a strong learner-centred philosophy
- promotes such qualities in the learner as autonomy, independence, and flexibility
- is developed through media which suit the needs and circumstances of the learner
- reflects the experiential background of Alberta students
- opens up opportunities by overcoming barriers that result from geographical location
- promotes individualized learning, allowing learners to work at their own pace

Does it sound like something you could use?

Advantages for Teachers

- allows teachers maximum teaching time and minimizes preparation time
- includes different routes through the materials to suit different learners
- incorporates a wide range of teaching strategies, in particular those using independent and individual learning
- delivers curriculum designed by education specialists that reflects the Alberta Education Program of Studies with an emphasis on Canadian content
- provides learning materials which are upwardly compatible with advanced educational technology

This Learning Facilitator's Manual begins with an overview of the current Alberta Education Program of Studies for English 20. This summary is included for inexperienced teachers or those teachers who have found themselves teaching English 20 when their training is in other subject areas. This brief summary is not meant to replace the Alberta Education Program of Studies, but rather to help teachers confirm the highlights of the program.

Other parts of this introduction have also been included to help teachers become familiar with this new learning package and determine how they might want to use it in their classroom.

Beyond the introduction the guide itself contains answers, models, explanations, and other tips generated by the teachers who authored this course.

The module booklets and LFMs are the products of experienced classroom teachers and distance learning specialists. It is the hope of these teachers that their experience can be shared with those who want to take advantage of it.



Overview of the Program of Studies

Rationale

The language-arts program is organized around the development of the five language-arts skills: reading, writing, listening, speaking, and viewing. In the development of these skills, literature provides the principal focus and subject matter; however, the current program differs from previous ones in assigning to the study of literature a role that is secondary to the development of the communications skills themselves.

Each course in the program contains objectives, concepts, and materials which extend the range of students' response to literature, deepen their understanding of the nature of literature, and provide rich opportunities for the exploration of human experiences and values.

In order to accommodate students with a wide range of abilities, needs, interests, and aspirations, there exist two streams. The English 10, 20, 30 stream is more appropriate for students intending to pursue further academic studies at the university level, while the English 13, 23, 33 stream is more appropriate for students intending to go to vocational school or to seek employment immediately after leaving high school.

Philosophy

Certain fundamental principles relating to the nature of language, to children's development, and to language learning have provided the theoretical framework for the development of the language-arts program. Following is a list of these principles:

- A language-arts program should emphasize lifelong applications of language-arts skills.
- Language use reflects the interrelatedness of the processes of listening, speaking, reading, writing, and viewing.
- Language is used to communicate understandings, ideas, and feelings; to assist social and personal development; and to mediate thought processes.
- · Language functions throughout the entrire curriculum.
- In the early years, children's thinking and language abilities develop in their own dialects.
- In the high school years, more emphasis should be placed on the recognition of quality and flexibility in the use of language.
- · Language variation is an integral part of language use.
- Experience and language are closely interwoven in all learning situations. On the one hand, experiences expand students' language by providing them with new meanings and by modifying and enlarging previously acquired ones. One the other hand, as students gain in their ability to understand and use language, they can enter into, comprehend, and react to a variety of experiences.

- Language expansion occurs primarily through active involvement in language situations.
- Through talking, students learn to organize their environment, interpret their experiences, and communicate with others. As they mature, they continue to use talking for these purposes as well as to check their understandings against those of others and to build up an objective view of reality.
- Through writing, students can learn to clarify thought, emotion, and experience, and to share ideas, emotions, and experiences with others.
- Various mass media have their own characteristic ways of presenting ideas.
- Literature is an integral part of language learning.

Overview of English 20

English 20 is organized around the development of skills and understanding in the five language arts: speaking, writing, reading, viewing, and listening. Whereas past language-arts courses often stressed literary criticism, this course recognizes the needs of today's students, living in a multi-media world, to become proficient in all areas of communication. Literature remains a very important part of the curriculum, but it is now used to provide skill development in all five language arts rather than just the traditional two.

As part of the English 10-20-30 stream, this course is aimed principally at students intending to pursue further studies at the university level.

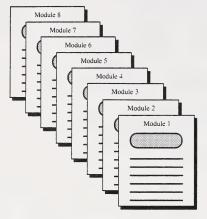
This English 20 course is structured thematically, so in any given module a variety of genres may be used to illustrate the concepts being taught. As well as short stories, essays, and poems, students will study a novel, a modern drama, and a Shakespearean play (*Macbeth*).

The structure of the course is as follows:

Englis	sh 20
Module 1: The Real You	Module 5: The Modern Play
Module 2: Travelling Through Life	Module 6: What I Believe
Module 3: No One Is an Island	Module 7: Macbeth
Module 4: The Novel	Module 8: Reflecting and Projecting

Structure of the Learning Package

Module Booklets



Contents Overview Evaluation Section 1 Activity 1 Activity 2 etc. Assignment Section 2 Activity 1 Activity 2 etc. Assignment Section 3 Activity 1 Activity 2 etc. Assignment Section 4 Activity 1 Activity 2 etc. Assignment Module Summary The print components involve many booklets called modules. These modules contain guided activities that instruct students in a relevant, realistic setting, as well as assignments that can be used for formative and summative assessments.

The modules have been specially designed to promote such qualities in the learner as autonomy, independence, and flexibility. Writers have incorporated such teaching strategies as working from the concrete to the abstract, linking the old to the new, getting students actively involved, and using advance, intermediate, and post organizers. Many other techniques enable learners to learn on their own for at least some of the time.

The structure of the module booklets follows a systematic design. Each module begins with a detailed table of contents which shows the students all the main steps. It acts as an organizer for students. The overview introduces the module topic or theme. A graphic representation has been included to help visual learners and poor readers. The introduction also states the weightings of each assignment and provides instruction for setting up the response pages that are submitted to the teacher.

The body of the module is made up of two or more closely related sections. Each section contains student activities that develop skills and knowledge centred around a theme.

The activities may involve print, audio, video, computer, or laser videodisc formats. At times the student and the learning facilitator are allowed to choose the activity that best suits the student's needs and interests. Other activities such as the Extra Help and Enrichment are optional pathways. This flexibility caters to each student's personal situation.

The summary focuses on the skills and strategies that the student has learned.

The students should complete each section assignment after they have thoroughly reviewed the section. Some modules also have a final module assignment after the Module Summary.

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Media



The package also includes references to media. Some types of media such as computer disks and laser videodiscs are optional choices for students; however, there are activities that require students to view certain videos. These mandatory videos are listed on the following page. It is important that you acquire these videos as you are planning the course. In addition to the mandatory videos, optional videos have been mentioned at various points in the modules. A list of the optional videos is also included on the following page. More information about the videos can be found within the LFM.

A special audiocassette features a teacher guiding the student through the course. The appearance of the teacher icon reminds students that there is this additional help available. If the students are working individually, you may find this cassette a valuable asset. If you are working in a large group, you may wish to guide the students yourself.

Textbooks and Reference Books

The principal textbook for the course is *Literary Experiences, Volume One* (Pentice-Hall Canada Inc.). Students will also be required to use *On Stage 2* (Globe/Modern Curriculum Press) for Module 5 and copies of *A Separate Peace* and *Macbeth* for Modules 4 and 7 respectively. Students are encouraged to obtain and use a dictionary and writer's handbook of their choice.



Materials, Media, and Equipment

Mandatory Components

Equipment (Hardware)	Media	Materials
audiocassette player	 prepared audiocassettes (come with learning package) blank audiotapes There are no mandatory videos. 	 LFM for English 20 one complete set of module booklets (8) There is a final test.

Videocassettes or laser videodiscs used in the course may be available from the Learning Resources Distributing Centre or ACCESS Network. You may also wish to call your regional library service for more information.

Optional Components

Equipment (Hardware)	Media
• VCR	Optional Video List:
• TV	 Communicating with a Purpose (ACCESS Network) Effective Communication (VC213201) The Persuasive Essay (VC213205)
• radio	- The Persuasive Essay (VC213203) - Cornet at Night (ACCESS Network VC262403) - Media and Society (N.F.B. 106C0178017) - The Bronswick Affair - Mirror, Mirror: An Advertiser's Scrapbook - The World of William Shakespeare (ACCESS Network) - Shakespeare of Stratford and London (VC216301) - Macbeth (VC216306) - Fair Is Foul, and Foul Is Fair (VC216307) - several feature films that may be available from commercial videotape outlets

Using This Learning Package in the Classroom

Conventional Classroom

Whether your classroom has desks in rows or tables in small groups, you may be most comfortable with a learning system that you can use with all your students in a paced style. In other words, you may want a package that will suit all of your students, so they can move through the materials as one group or several small groups. Because these materials contain different routes or pathways within each module, they can address various learning styles and preferences. The materials also include many choices within the activities to cater to different thinking levels and ability levels. Because of their versatility and flexibility, these materials can easily suit a conventional classroom.

Open-Learning Classroom

Open learning is the concept of opening up opportunities by overcoming barriers of time, pace, and place by giving the learners a package specially designed to enable them to learn on their own for at least some of the time.

Such a concept is not new. Many teachers can recite attempts to establish an individualized learning system as they recognized the importance of trying to personalize courseware to meet each individual student's needs. But these efforts often failed due to lack of time and lack of quality materials that conformed to Alberta specifications.

Due to advanced educational technology and improved Alberta-specific learning packages, a student-centred approach is now possible. Improved technology now allows us to provide support to learners individually, regardless of their pace or location. A teacher cannot be in twenty-eight places at one time offering guidance. However, media and a well-designed learning package can satisfy individual needs. Technology can also help provide an effective management system needed to track the students as they progress independently through the materials.

The key to a successful open-learning system depends on three vital elements: a learning package specially designed to enable students to learn effectively on their own for at least some of the time; various kinds of learner support; and a management system and style that ensures that the open-learning system runs smoothly.

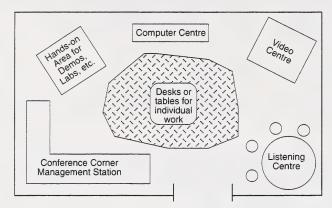
The Key to a Successful Open-Learning System



Learning Package

The specially designed learning package needed for a successful open-learning system has been developed for you. The objectives teach current Alberta specifications using strategies designed for individualized instruction. As the learning facilitator, you need to be sure to have all the components in the learning package available to students as needed.

If adequate numbers of media are available to satisfy the demand, a centre can be established for specific media.



You may not have the luxury to have enough hardware to set up a permanent video or computer centre in your classroom. In that case, students should be encouraged to plan ahead. Perhaps every three to five days they should preview their materials and project when they would need a certain piece of media. This would allow you to group students, if necessary, or reserve media as required.

Support

Support is definitely a key element for successful learning, and when you're planning an individualized, non-paced program, you need to carefully plan when and how support will be given.

The materials contain a form of consistent support by providing immediate feedback for activities included in the module booklet. High school students have solutions, models, explanations, and guides included in the appendix of every module booklet. These are included so students can receive immediate feedback to clarify and reinforce their basic understanding before they move on to higher levels of thinking.

As the learning facilitator, you may be needed to offer more personal guidance to those students having difficulty, or you may need to reinforce the need for students to do these activities carefully before attempting the section assignments.

The activities include choices and pathways. If a student is having difficulty, you may need to encourage that student to work on all the choices rather than one. This would provide additional instruction and practice in a variety of ways.

Another form of support is routine contact with each individual. This might be achieved with a biweekly conference scheduled by you, or as students reach a certain point (e.g., after each section is completed), they may be directed to come to the conference area.

Special counselling may be needed to help students through difficult stages. Praise and encouragement are important motivators, particularly for those students who are not used to working independently.

Direct teaching may be needed and scheduled at certain points in the program. This might involve small groups or a large group. It might be used to take advantage of something timely (e.g., election, eclipse, etc.), something prescheduled like the demonstration of a process, or something involving students in a hands-on, practical experience.

Support at a distance might include tutoring by phone, teleconferencing, faxing, or planned visits. These contacts are the lifeline between learners and distance education teachers, so a warm dialogue is essential.

Management

Good management of an open-learning system is essential to the success of the program. The following areas need action to ensure that the system runs smoothly:

- Scheduling, Distributing, and Managing Resources As discussed earlier, this may require a need
 for centres or a system for students to project and reserve the necessary resources.
- Scheduling Students Students and teachers should work together to establish goals, course
 completion timelines, and daily timelines. Although students may push to continue for long periods
 of time (e.g., all morning), teachers should discourage this. Concentration, retention, and
 motivation are improved by taking scheduled breaks.
- Monitoring Student Progress You will need to record when
 modules are completed by each student. Your data might also
 include the projected date of completion if you are using a
 student contract approach.



Sample of a Student Progress Chart

English 20		Module 1	Module 2	Module 3	Module 4	Module 5	Module 6	Module 7	Module 8	Final Test
Billy Adams	Ы									
	Α									
Louise Despins	Р									
	Α									
Violet Klaissian	Р									
	Α									
P = Projected Completion Date A					A = Ac	tual Com	pletion D	ate		

The student could keep a personal log as well. Such tracking of data could be stored easily on a computer.

• Recording Student Assessments – You will need to record the marks awarded to each student for work completed in each section assignment. The marks from these assignments will contribute to a portion of the student's final mark. Other criteria may also be added (a special project, effort, attitude, etc.). Whatever the criteria, they should be made clear to all students at the beginning.

Sample of a Student Assessment Chart

English 20	Module 1	Module 2	Module 3	Module 4	Module 5	Module 6	Module 7	Module 8	Year's Average	Final Test	Final Mark
Billy Adams	67	65	54	47	78	67	60	66	63		
Louise Despins	43	50	54	55	48	42	45	53	49		
Violet Klaissian	65	65	66	68	67	70	65	69	67		

Letter grading could easily be substituted.

• Recording Effectiveness of System – Keep ongoing records of how the system is working. This will help you in future planning.

Sample of a System Assessment Chart

	Module 1						
Date	Activities	Assignments	Resources/Media				

The Role of the Teacher in an Open-Learning Classroom

The teachers in a conventional classroom spend a lot of time talking to large groups of learners. The situation in open learning requires a different emphasis. Teachers will probably meet learners individually or in very small groups.

With this approach it is necessary to move beyond the idea of a passive learner depending largely on a continually supportive teacher. The teacher must aim to build the student's confidence, to stimulate the learner into self-reliance, and to guide the learner to take advantage of routes that are most meaningful and applicable to the learner.

These materials are student-centred, not teacher-centred. The teacher needs to facilitate learning by providing general support to the learner.

Evaluation

Evaluation is important to the development of every learner. Data gathering and processing, and decision making, at the student and teacher level, serve as means of identifying strengths and weaknesses.

These specially designed learning packages contain many kinds of informal and formal evaluation.

Observation

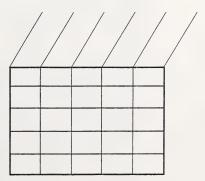
In the classroom the teacher has the opportunity to see each student perform every day and to become aware of the level and nature of each student's performance.

Observations are more useful if they are recorded in an organized system. The following list of questions is a sample of types of observations and how they can be collected.

Observation Checklist

- 1. Does the student approach the work in a positive manner?
- 2. Is the student struggling with the reading level?
- 3. Does the student make good use of time?
- 4. Does the student apply an appropriate study method?
- 5. Can the student use references effectively, etc.?

Observation may suggest a need for an individual interview with a student.



Individual Conferences

Individual conferences may be paced (scheduled) by the calendar, at certain points in the module, or they may be set up only as needed or requested.

During these conferences teachers can determine the student's progress and can assess the student's attitudes toward the subject, the program, school, and self, as well as the student's relationship with other students. With guided questions the teacher can encourage oral self-assessment; the student can discuss personal strengths or weaknesses in regard to the particular section, module, or subject area.

Self-Appraisal

Self-appraisal helps students recognize their own strengths and weaknesses. Through activities that require self-assessment, students also gain immediate feedback and clarification at early stages in the learning process. Teachers need to promote a responsible attitude toward these self-assessment activities. Becoming effective self-assessors is a crucial part of becoming autonomous learners. By instructing, motivating, providing positive reinforcement, and systematically supervising, the learning facilitator will help students develop a positive attitude toward their own progress.

For variation, students may be paired and peer-assessing may become part of the system. The teacher may decide to have the student self-assess some of the activities, have a peer assess other activities, and become directly involved in assessing the remainder of the activities.

When the activities have been assessed, the student should be directed to make corrections. This should be made clear to students right from the start. It is important to note the correct association between the question and the response to clarify understanding, aid retention, and be of use for study purposes.

Many of the activities include choices for the student. If the student is having difficulty, more practice may be warranted, and the student may need to be encouraged to do more of the choices.

Each section within a module includes additional types of activities called Extra Help and Enrichment. Students are expected to be involved in the decision as to which pathway best suits their needs. They may decide to do both.

Self-appraisal techniques can also be introduced at the individual conferences. Such questions as the following might be included:

- What steps are you taking to improve your understanding of this topic?
- What method of study do you use most?
- How do you organize your material to remember it?
- · What steps do you follow when doing an assignment?
- What could you do to become an even better reader?
- Do you have trouble following directions?
- Did you enjoy this module?

A chart or checklist could be used for recording responses.

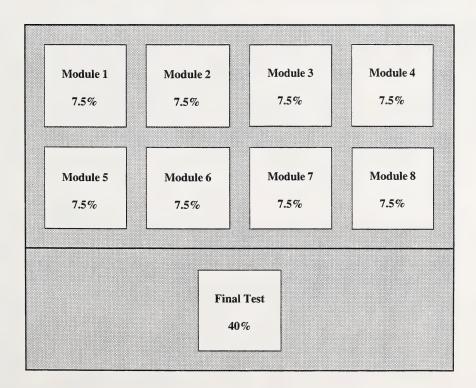
Informal Evaluation: Assignments

Informal evaluation, such as the assignments included in each module, are an invaluable aid to the teacher. They offer ongoing assessment information about the student's achievement and the behaviour and attitudes that affect that achievement.

Each module contains a number of assignments. These assignments assess the knowledge or skills that the student has gained from the module. The student's mark for the module may be based solely on the outcome of learning evident in the assignments; however, you may decide to establish a value for other variables such as attitude or effort. It is important that you establish at the beginning which outcomes will be evaluated, and that all students clearly understand what is expected.

Final Test

All LFMs include a formal final test which can be photocopied for each member of the class. The test, closely linked to the learning outcomes stated in the module booklets, gives the teacher precise information concerning what each student can or cannot do. Answers, explanations, and marking guides are also included. The value of the final test and each module is the decision of the classroom teacher. Following is a suggestion only.



Introducing Students to the System

Your initiation to these learning materials began with a basic survey of what was included and how the components varied. This same process should be used with the class. After the materials have been explored, a discussion might include the advantages and the disadvantages of learning independently or in small groups. The roles of the students and teacher should be analysed. The necessary progress checks and rules need to be addressed. Your introduction should motivate students and build a responsible attitude toward learning autonomously.

Skill Level

It is important for students to understand that there are certain skills that they will need in order to deal successfully with the course materials. They are listed below:

- understanding and using instructional materials (table of contents, index, list of illustrations, appendices, bibliography, and glossary)
- interpreting charts, cartoons, and photographs
- · using reference materials
- recognizing special symbols
- · using checklists
- · relating material to their own lives

Other general skills are using reliable study methods, outlining, and learning to read at a flexible rate.

To decide the level and amount of instruction needed to accommodate the varied levels among students, you may wish to prepare and administer skill inventories or pretests. If most students need help with a particular skill, you may want to plan a total class instructional session. If only certain students lack a skill, you may want to set up a temporary skill group to help students who need it, or you may want to develop a skills file for this purpose.

Reading Level

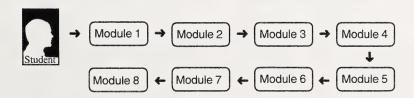
These course materials are largely print based, but poorer readers need not be discouraged. It is important that you assure the students that these materials have been designed for easy reading. The authors have employed special strategies that lower and control the reading level. Some of them are

- the conscious selection of vocabulary and careful structuring of sentences to keep the materials at an independent reading level
- the integration of activities, examples, and illustrations to break text into appropriate-sized chunks
- the inclusion of many kinds of organizers (advance, graphic, intermediate, concept mapping, post organizers) to help give students a structure for incorporating new concepts

- the recognition that vocabulary and concepts are basic to understanding content materials and, thus, must be handled systematically (defined in context, marginal notes, footnotes, and often in a specialized glossary)
- the acknowledgement that background knowledge and experience play a vital role in comprehension
- the systematic inclusion of illustrations and videos to help poorer readers and visual learners, and audiocassettes and software as an alternative to print-based learning
- a variety of formats (paragraphs, lists, charts, etc.) to help poorer readers who do not absorb or retain main ideas easily in paragraph format
- the inclusion of media and activity choices to encourage an active rather than passive approach
- instruction in a meaningful setting rather than in a contrived, workbook style
- using purposeful reading, viewing, and doing to produce better interpretation of the course materials
- the recognition that students need structured experiences when reading, viewing, or listening to
 instructional materials: developing pupil readiness, determining the purpose, providing guided
 instruction and feedback, rereading if necessary, and extending (This structure closely resembles the
 reading process.)

To help make the learning package more readable, you can begin your module preparation by reading (viewing, listening to) all the related materials that are going to be used. You need a solid background in order to assess and develop a background knowledge for students. The students' experiential bases may be assessed through brainstorming sessions concerning the topic, or by using visuals and guided questions to predict what the topic might be about.

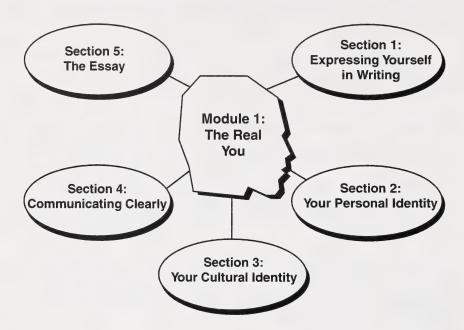
In this course, few concepts are dealt with entirely in one module. Rather, each module tends to add to the knowledge of a concept introduced earlier or explores the concept in a different context. For this reason it is recommended that you start with Module 1 and continue working on the remaining modules in consecutive order.



Module 1: The Real You

Overview

In the first section of the English 20 course students will be introduced to the theme of identity through literature. Students will be challenged to establish a sense of personal identity. They will be asked to see their cultural identity as an important part of who they are. Students will also look at presenting themselves to others in such a way as to increase the chance that what they intend to communicate is what they in fact do communicate. Finally, there will be a focus on reading and beginning to write essays.



Evaluation

The evaluation of this module will be based on four assignments:

Section 1 Assignment	15 marks
Section 2 Assignment	25 marks
Section 4 Assignment	30 marks
Section 5 Assignment	30 marks
TOTAL	100 marks

Texts

• Literary Experiences, Volume One (Prentice-Hall Canada Inc.)

Media

- Effective Communications, part of the ACCESS Network series Communicating with a Purpose, #VC213201) Section 4: Enrichment
- The Persuasive Essay, part of the ACCESS Network series Communicating with a Purpose, #VC213205) Section 5: Enrichment

Section 1: Expressing Yourself in Writing

Key Concepts

- · individuality
- · identity
- · personal response
- · reacting to literature
- · purposes of communication

Section 1 is designed to introduce students to the course while focusing on themselves as communicators and users of language. Individual identity is discussed along with ways in which that identity can be expressed in and through literature and the communication process. Students will be introduced to the idea of the personal response to literature and should come to understand that the processes of reading and writing are in a large part individual and personal.

Classroom Suggestions

Section 1: Activity 1

You may wish to use some of the questions from Activity 1 for a classroom discussion. Students would get to know about each other and you could learn more about your class. You could develop other questions of a similar nature.

A master chart on the wall could collect information to show what a wide range of interests and knowledge bases exists in the class.

It would help to spend time with the class on how to use a writer's handbook. Exercises done as a group would be a good idea.

Section 1: Activity 2

If the idea of a writing folder in which to collect personal responses is new to your students, take more time to be sure they understand it.

You might want to set up writing-response groups in your classroom so that students can get feedback on their written work during the writing process.

There are certain key times when writers need this sort of input.

- Early in the process writers often need input in helping them make decisions about the selection and focus of their topics.
- After a first draft writers often need peer input on what is working well and what is clear, well thought out, and well expressed –
 and, of course, what still needs attention, what is not necessary, and what is unclear.

However, it's important that the writer's response group maintain trust, openness, and sensitivity to the writer's goals. The most helpful response is one made with a clear understanding of the writer's intention. This stage can extend past the first draft if the writer so desires.

• After a subsequent draft, when the writer wishes to do a final check to see if the piece is ready for its audience, peer input can help again. This stage involves a close reading or proofreading and should be carried out to the writer's specifications, but help may be required; e.g., the writer can ask questions like "Can you help me find another word for *image* in the second paragraph?"

Suggestions from a writer's response group are just that - suggestions. Only writers should mark up their copy; no one else should do so.

Positiveness, trust, and honesty are the keys to effective writing response groups. Sarcasm, a lack of interest, and insensitivity will do more harm than good to the writing process.

Remember, students need to share their writing with an audience. The atmosphere must be supportive and nonjudgemental, with the author having final say over suggestions and comments.

Here are a few more suggestions that will help promote writing amongst your students:

- Student examples posted in a class send powerful messages that "we are writers," and that can be a message you want to cultivate. Be careful to display everyone's work; don't pick only the best pieces.
- Students might watch TV shows to see how script writers design opening sequences or write dialogue.
- It's very important to keep reminding students about the recursive nature of writing something covered in Section 5. Writers often note that writing is a job that's never done. This is an attitude that seems difficult to nurture in students, but it is truly worth your effort to try to nurture it.
- As with all writing, seeing the teacher as a fellow writer is a key to setting the stage for writing as a learning process. Sharing your
 own writing can be frightening. It may be difficult to switch hats from judge to colleague, but do give it a try. As teachers we often
 forget how difficult it can be to share personal works of art our writing.

Section 1: Activity 3

As "Eighteen" is the first poem the class will be sharing, having students talk about what the poem means and having them back up their ideas with lines or phrases from the poem could be helpful.

Question 3 you might wish to do as a classroom activity.

The essay "The Game of Our Lives" is an excerpt from a book of the same title by Peter Gzowski. Encourage interested students to read the book; this should appeal especially to hockey players in the class.

Before reading "The Game of Our Lives" you might have your students watch the ten-minute National Film Board movie *The Sweater* (available from the ACCESS Network, #VC250801). This film is based on the well-known short story "The Hockey Sweater" by Quebec writer Roch Carrier, and is referred to in "The Game of Our Lives." The film should generate a good deal of discussion.

Section 1: Follow-up Activities

The first Extra Help question might best be tackled as a classroom activity. Students may require more practice in this sort of webbing, depending on past exposure to it. It will be discussed again later in the module.

Students may need direction for the first Enrichment question. You could turn this into a good library activity and have students or groups report to the class on their chosen authors.

Section 1: Assignment

Evaluation Suggestions

This assignment is the first writing that the student will be submitting for evaluation. The focus for your marking should be on

- · thought and detail
- fluency

The five categories listed under *Thought and Detail* in the English 30 Diploma Examination marking guide will help give you an idea of benchmarks with which to guide your marking. (That particular guideline, however, does not give a great deal of guidance to the student for improving writing.)

Fluency can be interpreted as communicating effectively. Do the diction and sentence structure adequately convey the author's message and fulfil the writer's purpose?

Section 2: Your Personal Identity

Key Concepts

- · active reading
- · first-person point of view
- · references
- speaker

In this section students should learn to become active readers. They'll work on making references and examine the use of the first-person point of view in writing narratives. As well, they'll look at the distinctions between writer and narrator or speaker while engaging in writing of their own designed to increase their knowledge of themselves and others.

Classroom Suggestions

Section 2: Activity 1

It might be helpful to carry out classroom activities on making inferences either from selected written passages or from videotapes shown the students. Such an activity would require a good deal of preparation. Point of view will be dealt with more fully later in the course. Here it's important that students understand how the first-person viewpoint can affect readers' responses to a narrative.

"Red Dress – 1946" should touch a few nerves in your classroom. It's a story that's bound to generate a good classroom discussion. Some students may find issues it raises embarrassing; be sensitive to this.

"You Should Have Seen the Mess" may be difficult for some students. The separation of the "I" telling the story from the writer may require some careful exploration and discussion. This will be dealt with more in Activity 3.

Section 2: Activity 2

Students may be so entranced with autobiographical essays that writing and sharing their own such essays becomes mandatory. Great!

A class anthology could be put together from this topic.

Students might want to search for similar essays in old texts or in the library.

Section 2: Activity 3

Students may need help with the ideas of speaker and persona. Be sure they understand them before moving on.

It would be a good idea to discuss the two poems in this activity as a class activity. Poems do cause comprehension problems for some students.

Students may find other categories of comparison by which to extend items in the left-hand column of the chart in question 1. By all means encourage this.

If you have access to RAFTS (R-role, A-audience, F-format, T-topic, S-strong verb) information either from the original Calgary Writing Project or a second version as shown in Alberta Education's The Writing Process Using the Word Processor, students can have a lot of fun.

Section 2: Follow-up Activities

For the first Extra Help question you may wish to supply a variety of magazines of high student interest; a school librarian or students themselves may donate outdated journals. The local newspaper may also run such columns on a regular basis.

If possible, have students read their first-person accounts (Extra Help, question 2) to the class or in small groups. Other students will then try to describe the personality of the speaker.

When doing the Enrichment, you may find that copies of pioneers' diaries and journals are more easily available to you than to students. It may be possible for you to gain photocopies of sections and share these. But be careful of copyright infringement. You may find that fellow staff members have such precious heirlooms that they might be willing to lend you for a short time.

You may be able to locate an elderly member of the community along with that person's diary. This would provide a superb guest speaker for your class.

Section 2: Assignment

Evaluation Suggestions

1. It would be a good idea to mark this composition according to the Diederich Scale as presented in the Senior High School Language Arts Curriculum Guide, 1982, pages 89 to 91. The two categories of Mechanics (5) and Handwriting (6), however, can perhaps be better handled by using the Writing Skills category from the English 30 Diploma Exam marking guide for personal response.

The recommended marking scale would look like this:

	Low (1, 2)	Medium (3, 4)	High (5)
Ideas			
Organization			
Wording			
Flavour/Style			
Writing Skills			

2. Mark this question principally for students' ability to separate speaker from writer – to put themselves into other people's positions and argue them honestly and perceptively. Mark according to the criteria explained for question 1.

Section 3: Your Cultural Identity

Key Concepts

- · cultural identity
- tone
- · organizing principle
- · flashback

In this section students will reinforce the concept that reading is thinking and that it requires the active participation of the reader. Students should improve their inference-making skills and will look, as well, at tone as the attitude writers or speakers have to their subjects. Students should develop a greater appreciation for culture – both their own and those of others around them – and for how different cultures can influence views of reality. Students will also look at organizing principles in writing, especially that of flashback.

Classroom Suggestions

Section 3: Activity 1

Try to develop classroom activities or discussions that will increase student awareness that culture is a complicated structure and that people are not inferior or superior because of their background. This might be a good place to ask students to find cartoons that reflect a cultural bias, and have them clearly explain why.

If possible, have students tell the class stories, fables, and legends that play an important role in the cultures in which their families originated.

Section 3: Activity 2

The story "X" should be a good discussion-starter. Some students may be in complete agreement with its message while others will disagree just as fully. You might try group discussions, formal or informal debates, panel discussions, and so on to channel the class's interest in the male/female issue constructively. You could assign the class to watch prime-time television shows (see the Writing Folder exercises) and look for gender stereotyping. Their findings could be turned into reports and/or the basis of more discussion.

Section 3: Activity 3

Students may enjoy role playing a variety of skits where they explore formal and informal language.

Your class may be interested in looking into local colloquialisms. A collection could be started and added to throughout the course.

The story "Cowboys and Indians" is one that deals with very sensitive issues. It could cause problems if not handled correctly, especially if there are native students in your class. The story, while it ridicules white society's attitudes toward North American natives, does so in such a way that inexperienced readers could get a very different impression.

Be sure to prepare your class for this, and go through the material presented after the story thoroughly. This story should prove to be excellent for discussions on stereotyping and prejudice, but make sure students are aware of the subtleties the writer intends readers to pick up on.

Students might enjoy seeing an old black-and-white movie or television show about cowboys and Indians. In a discussion the stereotyping of these older productions could be compared to the more sympathetic treatment of Natives in more recent films such as *Dances with Wolves*.

Section 3: Activity 4

The poem "Woodtick" might need several readings, or at least one prepared oral reading, pausing at the correct places to help students.

This may be an excellent place to show students why a cold reading of a poem is not a good idea.

Students might be interested in learning more about how the Japanese were interned during World War II in camps in Canada, and especially here in Alberta.

Students might wish to read more by Joy Kogawa, including novels such as the moving Obason.

Students might look for examples of flashback used in TV shows to share with the class.

Section 3: Activity 5

Because so many cultural groups contribute to the social fabric of Western Canada, you may well be able to use "Jewish Christmas" to elicit a wealth of material from students in your classroom on their own family traditions.

The stories in the book Western Profiles, part of the Alberta Heritage Literature for Youth series offers many stories about cultural contributions of Alberta pioneers.

As with all of these selections, great care must be taken so that no cultural group feels slighted, misunderstood, or left out.

As with all cultural forays, this activity is necessarily selective in what it touches on. There may be opportunities to celebrate the cultural heritage of your students through a musical sharing of traditional songs or styles of music.

Students who are interested might organize a story reading for younger children based on choosing children's tales from a variety of cultures.

Section 3: Follow-up Activities

The first two Extra Help questions might best be tackled as a classroom activity.

In the Enrichment, the poem "Elephants," like the story "Cowboys and Indians," deals with the sensitive issue of the effects of white culture on the way of life of North American native peoples. Tread carefully, especially if there are native students in your class.

There is no assignment for Section 3.

Section 4: Communicating Clearly

Key Concepts

- · body language
- persuasive communication
- · functional writing
 - business letter

In this section students will practise listening, functional writing, and paying attention to body language. They will identify basic persuasive techniques and will practise using effective listening skills. Students will practise using clear expression in written functional communication, specifically the business letter. They will also add to their Writing Folders.

Classroom Suggestions

Section 4: Activity 1

In a classroom this activity lends itself to role playing, acting, pantomime, and so on. Students should have fun with this sort of thing.

Showing silent films in class and discussing the use of body language would be a good activity. This is something suggested later in the Enrichment.

You might have students monitor how others use body language to communicate. They'll probably be surprised at how much we rely on nonverbal forms of communication.

Section 4: Activity 2

Students enjoy role playing if the right atmosphere of trust can be built. Let them be famous people and write scripts in keeping with their character, choose characters they've encountered in social studies classes, in movies, in novels and so on.

Allow students to role play an argument but to do so with their backs to one another. They'll find that it's difficult for them to carry on the fight.

This would be a good place to introduce a few snatches of dialogue from your favourite author.

Students might enjoy sharing dialogue from their favourite books.

Students can cut out Saturday comics and remove the dialogue. Other students can try to read the body language and storyboard to redesign the dialogue.

Comic books provide a non-text source of ready dialogue.

You might consider running off copies of the Listening Chart and having students use them for shared listening activities. Students can then compare notes on their note taking.

Students often need help on deciding the difference between fact and opinion. Many texts list samples on which students could practise. Students need to talk about **why** information falls into one category or the other.

Section 4: Activity 3

Students should have fun with the badly written letter at the end of this activity. They enjoy occasionally pointing out what's wrong with something. No student should be expected to find all of the errors, but they would probably enjoy working in groups or with the class as a whole before they write their own improved versions.

If possible, bring in real business letters for discussion (but be careful not to embarrass whoever wrote them). Authentic material is always more satisfactory than things that have been contrived.

Section 4: Follow-up Activities

The experiment in the first Extra Help question would make a great classroom activity. You could come up with other simple patterns for students to communicate without the use of body language.

Students enjoy doing "real" work, so you might wish to have them write letters to real people (e.g., local politicians) expressing actual concerns or dealing with real issues.

The ACCESS Network video Effective Communications, recommended in the Enrichment, could be shown to the class as a whole. The series of which this video comprises a part – Communicating with a Purpose – is an excellent one and could be used extensively in class.

The Alberta Debate and Speech Association has much valuable material on speaking. This is an excellent source of material for the persuasive techniques talked about in the module.

Section 4: Assignment

Evaluation Suggestions

This oral assignment is to be marked primarily for clarity of explanation. This is a first oral assignment and encouragement may pay future dividends. The following schema may be used for grading.

Clarity	Rating H-High M-Medium L-Low	Comments
Content		
Interest		
Relevance		
Appropriateness		
Depth (3-5 points)		
Support for each point		
Organization		
Logic/Coherence		
Opening		
Closing		

The use of the H-M-L can be rated on a 5-3-1 numerical scale. The "Comments" section is the most helpful in directing improvement for the student.

If students opt to do a video demonstration, you should comment on their body language – though not mark for it. This might be a place to give positive reinforcement of other concepts taught in the section. If you were doing this in a classroom setting, you could add a third category and assess for "Delivery," including appropriate body language.

2. Mark students' letters for the following:

- · clarity
- · correctness of tone and language level
- · courtesy
- persuasiveness
- · sufficiency of information and inclusion of details
- · use of correct letter format

Note that most students will have had little or no experience writing this sort of letter, so grade accordingly.

Section 5: The Essay

Key Concepts

- essav
- writing process
 - prewriting
 - drafting
 - revising
 - editing/proofreading
- introductions
- organizing principles

In this section students will look in particular at one genre – the essay. They'll begin by examining the difference between functional/explanatory writing and personal writing. Students will then learn about the writing process, concentrating on prewriting techniques and drafting. When studying prewriting, they'll learn to express thoughts when generating ideas through a variety of techniques.

Students will reinforce their understanding of the use of organizing principles in writing. They'll be introduced to a number of methods of developing ideas, and, while learning that some are more logical than others for a particular purpose, it will be stressed that author choice is always important. Finally, students will learn to write introductions that engage readers and listeners and focus their attention.

Classroom Suggestions

Section 5: Activity 1

The chart students are asked to fill out in this activity would lend itself well to group work. It could also be handled as a class activity.

Students should be guided to see that a personal voice is much more evident in personal writing than in functional "get the mission accomplished" writing. If there is style in a piece of functional writing, it's a bonus.

Section 5: Activity 2

There is a great deal of very important material in this section. Make sure students have a firm grip on it before moving on to the next activity.

Try practising in class all the prewriting activities discussed. Most will work well in small groups. Encourage students to share their work. Usually seeing others do what they are attempting can be a powerful teaching tool. Often, too, students ask questions and make comments about the writing of peers – something they wouldn't do of professionals.

Webbing appeals to a particular type of student. Making this mandatory could spoil its effectiveness; opening students' eyes to possibilities is important.

Stress that there really is no one best way to prewrite. Students should practise all the techniques and go with what works for them.

Freewriting can be done by everyone in a class, and then the results can be compared in groups. This will legitimize variation, both in content and in length. You might wish to relate freewriting to stream-of-consciousness-writing.

Another method of prewriting can be demonstrated by the following activity: Ask students to jot down ideas for using a 25 cm piece of string. After three minutes, place answers on the board or overhead projector. Then ask students to write again, not copying any of the ideas on the board. Do this a third time, after adding ideas to the first list. Then allow students to evaluate the ideas, leading up to the concept that the first ideas that come are not always the best or most interesting. In fact, often the ideas that are "out there" are the same ideas everyone has, so if the student wants to be original, thinking is required.

Although specifically aimed at writing and research, there is help for students, particularly as they get information and then need help with using it, in the 1990 Alberta Education document *Focus on Research*.

Section 5: Activity 3

Students might benefit if a list of methods of development – or organizational principles – were posted. See if they can come up with any not mentioned.

Please do **not** make students rewrite one topic using each organizational principle; nor is it advisable to have them write a paragraph of each type. Both activities are apt to create a negative attitude toward writing, especially if done all at once.

Students might find examples from magazines or newspapers showing different methods of development.

Students might create a class magazine. They could work in groups, each deciding on a topic for an article and then developing it using an assigned technique. Having students decide if there is an inherently logical method that should be used for an article can lead to interesting discussions.

Section 5: Activity 4

Don't require too many artificially contrived introductions. Rather, encourage students to work towards imaginative (but functional) introductions wherever they write.

Section 5: Follow-up Activities

Question 1.a. in the Extra Help can work very well in a school. A variation of the scavenger hunt game can work here. Orienteering is a multi-level pursuit. If students' interest is piqued, a speaker can be brought in, perhaps in conjunction with the Physical Education Department.

While students should enjoy reading the sample introductions supplied in the Enrichment, real examples from your own students (present or past) are often more effective because students can more easily connect with them.

Starting a folder collection of great openings to which students can refer might be a class project.

Part of student interest can be tied to **not** being able to read the rest of the essay. Part of the fun is in predicting what will be in the essay and how it will be organized. Try using student essays for these same purposes.

If an entire class were to write manuals for objects in the classroom, or school, or a particular room in the school, the results could be retained and enjoyed in a booklet format.

Section 5: Assignment

Evaluation Suggestions

This personal essay should be marked with reference to a three-part scoring guide.

The first two parts are those suggested by the scoring guide for the English 33 Diploma Examination's Personal Response to Literature questions. The third reflects the instructions given on introductory/opening paragraphs. The three categories are

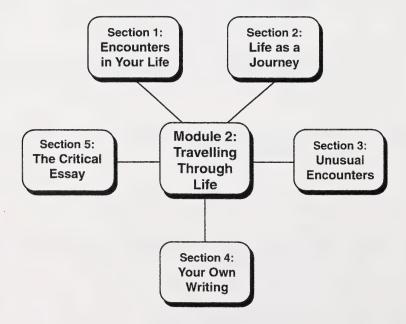
- · Thought and Detail
- · Writing Skills
- · Opening Paragraph

When marking for the third category, check to see that the opening creates reader interest and relates clearly to the body of the essay.

Module 2: Travelling Through Life

Overview

The thematic focus of this module is the idea of encounters with people and places. This thematic basis will allow students to further their ability to understand and respond to literature. The first three sections centre principally on the reading of literature, while in the last two sections students will work at developing their own writing skills, both creative and critical.



Evaluation

The evaluation of this module will be based on five assignments:

Section 1 Assignment	20 marks
Section 2 Assignment	20 marks
Section 3 Assignment	20 marks
Section 4 Assignment	20 marks
Section 5 Assignment	20 marks

TOTAL

100 marks

Texts

· Literary Experiences, Volume One (Prentice-Hall Canada Inc.)

Media

· Never Cry Wolf (feature film based on the novel by Farley Mowat): Section 5: Enrichment

Section 1: Encounters in Your Life

Key Concepts

- · encounters
- revising
- · editing

Section 1 should introduce students to the theme of encounters in life and how those encounters, even minor ones, can be very significant. The literature in the module should show the students how individual perceptions of a given situation can vary. Furthermore, students should become aware that individual perceptions are difficult to express.

The idea is stressed here, too, that the student is an active participant when reading literature, and students are encouraged to provide written responses.

After having worked on the understanding of this particular theme and on understanding the literature, students will be given assistance in revising and editing their own work.

The assignment at the end of the section will ask students to produce a polished personal response using a piece of folder writing as a basis.

Classroom Suggestions

Before starting the activities, the class could have a discussion about how one's encounters can be important. You might even attempt a discussion of how present encounters affect future ones, like experiencing a bad time with a dentist and later repercussions.

Section 1: Activity 1

When dealing with "Star-Gaze Poem,"

- discuss with the class the idea that every word in a poem must be there for a reason; have students pick out individual words and explain their significance
- discuss other situations that make people aware of their small place in the universe and their mortality (e.g., standing by a restless sea or near the base of a mountain)

- · discuss the words that imply that humanity is rather primitive and ask why the author makes this implication
- · assign a short paragraph on this topic: My Reaction to the Night Sky as Compared to the Poet's

When dealing with "When I Heard the Learn'd Astronomer,"

- · discuss the scientist as the villain in books and movies
- · discuss the pros and cons of increasing scientific knowledge

When dealing with "Lagoons, Hanlan's Point,"

- · discuss the experiences of childhood treks
- · have the class make a list of eerie words
- · discuss how a horror novelist might use eerie words to create atmosphere (words like damp, howling, chill)
- · discuss the difference between denotation and connotation
- · discuss childhood versus adult perceptions

Section 1: Activity 2

Have students do an oral presentation on this topic: How Someone Opened a Door for Me. Briefly discuss "door" here as a metaphor (in preparation for what occurs later in the module regarding the concept of metaphor).

Discuss how even a negative experience can result in positive growth.

Section 1: Activity 3

When dealing with "The Jump Shooter,"

- · discuss with the class what may have been the cause of the narrator's "dark mood"
- · talk about games like basketball, volleyball, or hockey, and discuss why it might feel good to participate in them
- · assign a paragraph on this topic: Twenty Years From Now Will I Have Really Changed That Much?

When dealing with "The Man He Killed,"

- · discuss whether or not the poem is meant to be read with a certain hesitancy
- discuss the Viet Nam syndrome where so many returning soldiers developed war-related emotional problems
- ask the class whether the narrator thinks about the man he killed frequently
 (Try to find proof within the poem the sense of regret, the implications of the poem's being titled the way it is, and so on.)
- tell the class that they have just been drafted because of a world crisis; teach formal letter writing and have the students write a letter
 to the prime minister explaining how they feel about being drafted

Section 1: Activity 4

When dealing with "Travelling Through the Dark,"

- take the opportunity to touch on the concept of metaphor; ask students how life can be like a narrow mountain road, and then
 explain the metaphor involved
- · explain the concept of "moral dilemma" and have students work in groups to come up with other such dilemmas
- · discuss two differing personality types: the swerver and the non-swerver

When dealing with "The Fish,"

- note that this poem is particularly strong in conveying feeling, particularly in the use of colours at the poem's end that almost resemble victorious fireworks
 - Have the class try to assign dominant colours to other poems covered in this section. (Have students pretend they're directing a film version of those poems to help them understand how much effect colours can have.)
- · discuss why some people are against colourizing old black-and-white movies
- · discuss the concept of empathy

Section 1: Activity 5

- Discuss how writing helps students discover how they feel, and emphasize the fact that students who seriously wish to upgrade their writing marks must be prepared to do several revisions.
- Discuss revision as a personal process. Have the class hand in an assignment. Hand it back unmarked and ask for a revision. Have
 the class hand in both the original and the revision; then provide comments rather than marks. Finally, have the class do one more
 revision for grading.
 - Have students write, revise, and then work in groups for the purpose of editing.
 - Try having students exchange their early drafts with a partner for response.
 - Have students provide an analysis of their own writing using the checklists in Activity 5.
 - Provide worksheets on grammar, punctuation, and spelling when needed.

Section 1: Follow-up Activities

When doing the Extra Help,

- · teach the class how to use a writer's handbook for eliminating mechanical errors from their writing
- · if there seem to be serious problems with mechanics, work with the class on some of the most problematic areas

When doing the Enrichment,

- have the class watch a movie and pay particular attention to the characters; then discuss how some of these characters would have reacted had they been the narrators in the poems studied
- have the class read a short story by Ernest Hemingway and tell them that they are editors for a major publishing house selling to the
 popular market; have them send Mr. Hemingway a letter explaining the changes he'd have to make to satisfy the popular market

Section 1: Assignment

Evaluation Suggestion

Grade this assignment in accordance with the Scale for Evaluation of Expressive Language in Module 1, Section 1. Students should display an awareness of the implicit content of the literature that inspired their compositions. Check for evidence of the revision and editing process.

Section 2: Life as a Journey

Key Concepts

- · metaphor
- simile
- · personification
- apostrophe

- · controlling metaphor
- · figurative language
- cliché

Section 2 should be a reminder to the English 20 student of the role and importance of figurative language. The metaphor is emphasized in this section.

By reading the play "A Trip for Mrs. Taylor," the student should realize that metaphor is not limited to poetry, but is important in all literary forms.

This section should help students in finding metaphors in literature and in creating their own metaphors. Ultimately, students should become aware that the metaphor is a means of enhancing communication.

Classroom Suggestions

Section 2: Activity 1

Discuss with the class how creating an analogy can lead to enhancement of one's meaning. Have each student describe a scene and then say "it was like"

In creating metaphors, have students create a simile first; then it becomes easier to make the metaphor.

Emphasize that personification is metaphor – but the implication is that whatever is personified is a person. Talk about how one might use apostrophe in a speech.

Section 2: Activity 2

Read the first two pages of "A Trip for Mrs. Taylor." Read them twice, the first time having Mrs. Taylor sound aggressive and the second time having her sound weaker. Ask the students which should be the "real" Mrs. Taylor.

Have students audition for the main roles. Settle on the roles by majority vote.

Have students in pairs prepare and present different scenes and different versions of some scene (they may act or read out their scenes).

Discuss the limits of the stage and the problem with moving characters convincingly on and off the stage. Also discuss what characters should be doing when they're not speaking. Discuss the limits of setting and what can and cannot be done on stage.

When discussing the figurative aspects of the play, ask whether writers use metaphor intentionally (this is for the sake of those students who maintain that English teachers find things in literature that the author never meant). Discuss, too, if it is all right to find things the author might not have "meant."

Talk about recent movies and whether any metaphors exist in them.

Section 2: Activity 3

Have the class write a cliché-filled short short story; then read the stories aloud for a good laugh.

Have the class work in groups making lists of clichés; then share them. Some students might be made aware that some phrases they often use are clichés.

Discuss why a cliché is directly opposite to the intent of a good poem.

Section 2: Activity 4

Have the class work in groups with preassigned poems. Have each group present to the others a discussion of each poem's controlling metaphor and how it enhances the poem's meaning.

Have the class pretend they are Dylan Thomas writing prose rather than a poem. How would he have said what he did using prose?

Use suggestions from the Teacher's Guide to Literary Experiences, Volume One as regards personal writing and sharing.

Section 2: Follow-up Activities

For the Extra Help, devise more questions on figurative language like those in the module booklet if students are experiencing problems.

For the Enrichment.

- · discuss common metaphors and symbols (You might want to touch on how a metaphor differs from a symbol.)
- apply the discussion of common metaphors to popular television shows and movies
- have the class research the meaning of archetype as defined by Jung How does this meaning apply to literature?

Section 2 Assignment

Evaluation Suggestions

- . This assignment should not be graded only in terms of quality of metaphor and other figurative language used since this is a difficult task. Other content and writing quality should be considered too. Some students will likely just write a script sprinkled with similes, metaphors, and other figures of speech; give credit if this is done well. Top marks should go to students who properly use (and truly show that they understand) a controlling metaphor. Use the same criteria whether students submit a written or taped response.
- 2. Mark for clear explanations and evidence that students understand what they're doing. This is a chance especially to give credit to students who understand the concepts but have trouble applying them well.

Section 3: Unusual Encounters

Key Concepts

- irony
- satire
- · implications

Section 3 should help develop the students' understanding of the short story. Its particular focus is on irony and, to a lesser degree satire, both being concepts that students often find difficult to understand.

Besides assisting students with the comprehension of the stories contained here, the section should also reinforce what students have previously learned about point of view and tone.

Ultimately students should be aware that a good writer can produce work that is aimed at a good reader and that reading a story well enough to understand some of its subleties can be quite demanding.

Classroom Suggestions

Section 3: Activity 1

Have the class come up with ironic endings to some of the stories already covered. This might be done in groups.

Discuss the need for a short story to have a tight focus. Show a feature film containing irony.

When dealing with "The Man He Killed,"

- · discuss the irony of fighting for peace
- · discuss the glorification of war in movies
- · discuss the kill-or-be-killed dilemma that soldiers face

Get a class set of newspapers and go through the political cartoons together looking for satire. Then go through some satirical columns as well. Set up a bulletin-board display. Discuss why satire must be presented tactfully.

Read a recent news item and have groups decide how two different cartoonists would satirize the issue.

Section 3: Activity 2

When dealing with "The Late Man,"

- · be aware that students may react to this story by saying that it's "weird"; discuss what the story would lose if it were not "weird"
- have students research surrealism and its origins; discuss how the invention of the camera might have influenced painting traditions
 in that anyone with a camera could take a realistic picture
- · discuss "weirdness" in dreams and how sometimes that "weirdness" can make some sense
- · discuss the concept of art and its place in the world of short-story writing
- discuss whether individuals are unique or whether they choose to become unique
- have students arrive at a statement that they feel is true about all people; then have them explore what they would include in a
 painting conveying that statement

Section 3: Activity 3

Stress that an opinion regarding literature is meaningless without some proof in support of one's beliefs. Have the class work in groups finding aspects of stories they've been reading that can be proven through direct or indirect quotation.

Have a mock trial in which a jury will decide which group is right in its opinion about a given short story; the jury's decision will be based solely on the quality of evidence presented.

Have the class discuss this question: Is the author necessarily the final authority on questions concerning his or her story? (This relates to the idea that a work, once published, no longer belongs to its author. Even the author may be restricted to proving opinions by quoting, ironically, from the story that he or she had created.

Section 3: Follow-up Activities

When doing the Extra Help, be aware that students may have trouble distinguishing the three types of irony – especially when it comes to situational versus dramatic. What's most important is that they know what irony is, can spot it in a work of literature, and can see why it was used. Don't force the distinguishing of the three varieties to the point that it kills students' interest in irony.

When doing the Enrichment,

- · show a movie that's generally accepted as being a "bomb"; the students could base their reviews on it
- have the students tell stories to each other about an incident that they were involved in; then have each student retell the same story from a different point of view
- · have the student tape a ghost story from the point of view of the ghost
- · read Swift's "A Modest Proposal" to the class and discuss the satire involved

Section 3: Assignment

Evaluation Suggestions

Mark principally for content; try to determine the student's ability to detect irony at work in a story. Expect students to focus on different aspects of the story's irony. Here are two likely (and closely related) focuses:

- It's ironic that Lavery's life was saved by someone he first despised.
- It's ironic that Lavery, who represented "sophisticated" white society and all its technology, had so much to learn from a "simple" dying native woman.

Students might uncover other ironic elements (for example, it's ironic that it's Lavery, the novice at survival, who lived), but they should have picked out the principal irony of the story, as outlined above, as well.

The question doesn't ask students to classify the irony, but give credit to those who do. It's chiefly situational irony (though a sensitive reader could probably see it all coming from the start).

To call this story a satire would really be stretching things, but there are certainly satirical elements. Mowat is very much concerned with ridiculing some attitudes typical of white society. Here are a few:

- its belief in its own superiority and its contempt for other cultures
- · its reliance on technology
- · its emphasis on individualism rather than on mutual support

Section 4: Your Own Writing

Key Concepts

- · genres
- · the writing process
 - prewriting
 - drafting
 - revising
 - editing

Section 4 should help students realize that professional writers are not glamorous magicians but hard-working and diligent craftspeople with a purpose.

Students should become aware that all writing has purpose and that good writers can choose forms appropriate to their purposes.

Students should become aware that they too, like the professionals, have something to say. Besides providing them a means of expressing themselves, the process of creating literature can be very beneficial in the development of their writing abilities.

Ideally, if students can see a purpose in writing, they should appreciate that the writing process itself, though at times arduous, is vital in the production of high-quality work.

The activities in this module are designed to help students in producing polished creative work. The assignment in this section will ask them to do this.

Classroom Suggestions

Section 4: Activity 1

Have each student in class find an example of an assigned genre, ranging from children's stories to newspaper editorials, to show just how many vehicles there are for creative expression in writing. Have samples read to the rest of the class.

It's important that students write only in genres with which they're familiar; it would be impossible to instruct them in all possible genres, so for now they might produce free verse, later, a sonnet or haiku, and then something else, a step at a time.

Have a poetry contest in which students produce their best four lines about a given topic. Students vote to pick the top three. Have each student write a brief children's poem for a classroom anthology; later on they might produce another anthology of limericks or haiku.

Have the students rewrite part of "The Late Man" pretending that they're Stephen King.

Have students find samples of writing power; have them select favourite excerpts from the text and read them aloud to the class.

Have students in groups prepare a statement about people and an explanation of why a particular literary genre would be appropriate in expressing that statement.

Have a class discussion on the strengths of various literary genres.

Section 4: Activity 2

Have the class work in groups on prewriting and revision. Allow time for conferencing. You, the teacher, write something and confer with the class about what you wrote.

Do a brainstorming activity involving the whole class at the same time.

Emphasize the need to think before beginning to write. Discuss whether or not prewriting ideas have merit.

Spend some time on thesaurus and handbook use.

Section 4: Follow-up Activities

Try doing the Extra Help activities as a class or in small groups.

If the students enjoy the Enrichment, have the class research biographical material to find famous writers' methods of coming up with ideas.

Section 4: Assignment

Evaluation Suggestions

Be sure students have done a rough draft and that it shows evidence of serious attempts at revision and editing. Their use of the writing process as it's been taught them is important here. Mark the final copy for the suitability of genre selected, content, style, organization, and mechanics. This should be a finished piece of writing; mark it accordingly.

Section 5: The Critical Essay

Key Concepts

- · critical thinking and writing
- · literary criticism
- language styles
- · critical essay
- · thesis
- · thesis statement

Section 5 should help students see writing a critical essay as perhaps a slightly less formidable task than they previously considered it to be.

Students should develop a sense of why criticism exists, and they should see that effective criticism follows form and needs focus.

By using a step-by-step writing process, perhaps fewer students will turn in critical-essay assignments that are little more than plot summaries.

The activities in this section are designed to help students in producing good critical essays. The assignment in this section is to write a critical essay.

Classroom Suggestions

Section 5: Activity 1

Get a class set of newspapers and read, with the class, some movie reviews, restaurant reviews, music reviews, and even a wine review, and discuss the focus of each.

Find samples of the work of three different reviewers and have the class grade their reviews to determine who is the best reviewer and why.

Give the class the assignment of doing a "radio review" of a movie onto a cassette tape. Students could work in groups and then vote on the best review.

Discuss with students the places they like to eat, and determine the criteria they use in deciding where to eat.

Bring in some potato chips to class. After the students sample them, discuss what type of criteria one would use in potato-chip evaluation.

Have the class write three letters to the prime minister, one casual, one informal, and the other formal in style.

Take a tactfully written news story and have the class rewrite it with less tact. Read out some of the results. Then discuss why newspaper articles are written with caution and tact.

Section 5: Activity 2

Have the class work in groups to arrive at possible thesis statements regarding literature they've read.

Have some students volunteer opinions about a literary work. Write the opinions on the board; then work with the class to make the opinions into well-formulated, narrowed thesis statements.

Get some essays or use a text and have students locate the thesis statements. Discuss what is and what is not a critical essay.

Discuss with the class where the thesis statement has most effect, at the introductory paragraph's start or end.

Have the class write an introductory paragraph with the thesis statement at the start and then one with the thesis statement at the end.

Give the students an essay assignment, but tell them to write only the introductory paragraph.

Play a transition game: have one student express a thought in the form of a statement. The next student must continue that line of thought smoothly in another sentence. Go through the entire class with the exercise. It might help to place a long list of transitional expressions on the board for the benefit of the students or to refer them to the list in the activity.

Have students come up with famous sayings in groups. Then place all the sayings on the board. The groups can then work on writing a sentence to follow each saying, ensuring that the transition is smooth.

Use "if . . . then" to help students arrive at conclusions: "if" my thesis says . . ., "then"

Make a game of "if . . . then." Have the class divide into two sides, one "if" and one "then." The "ifs" must make a simple statement like "I am in grade eleven." The corresponding "then" must draw a logical conclusion like, "You will be in grade twelve next year." Switch sides. Try the game using statements about literature.

Section 5: Follow-up Activities

When doing the Extra Help, review the use of quotation marks with the class if students still seem unsure. (At this point it might be best to avoid footnotes, the critical essay itself being enough of a challenge.) Dig through a story with a class in search of evidence to support a given topic. Dig through a story with a class in search of evidence to support a given thesis statement.

When doing the Enrichment, you might discuss the writings of Farley Mowat and the attitudes they reveal toward the importance of wilderness, wildlife and, in particular, Canada's north and the people who live there.

Show an old film version of *Robinson Crusoe* and ask the class to find similarities between Robinson Crusoe and Charlie Lavery regarding their attitudes toward indigenous people.

Section 5: Assignment

Evaluation Suggestions

This assignment should be marked by standards similar to those laid out for grading the major assignment in Part A of the English 30 Diploma Examination, adapted to the English 20 level. The criteria should, then, be

- · total impression
- thought and detail (content)
- · organization

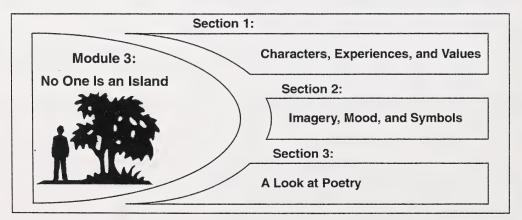
- matters of choice (style)
- matters of correctness (mechanics previously "matters of convention")

Don't look for any great proofreading when marking for content. Students should show that they understand the idea of a critical essay, are able to construct, present, and defend a thesis, and can organize their ideas into an acceptable essay form. Students' these should, of course, be defensible and demonstrate an understanding of the literature involved, but don't expect unique or unusual insights at this point.

Module 3: No One Is an Island

Overview

This module deals with human relationships in literature. Through an examination of the process of characterization in Section 1 students are expected to realize that literature is not merely interesting narrative but that it can offer, through its thematic content, a connection with the reader's life. Section 2 focuses on symbol, mood, and imagery, investigating how these literary devices help the reader make sense of literature and explaining how these devices, and others, work together to reveal theme. Section 3 is intended to encourage the enjoyment and appreciation of poetry; it will also introduce the students to some of the basic techniques used by poets to help them achieve the effects they're after.



Evaluation

The evaluation of this module will be based on four assignments:

Section 1 Assignment 30 marks
Section 2 Assignment 30 marks
Section 3 Assignment 25 marks
Final Module Assignment 15 marks

TOTAL 100 marks

Texts

• Literary Experiences, Volume One (Prentice-Hall Canada Inc.)

Media

• Cornet at Night (Video available from the ACCESS Network, #VC262403): Section 1: Enrichment

Section 1: Characters, Experiences, and Values

Key Concepts

- · characters
- characterization
- values
- · character foils

This section looks at two short stories quite closely. The practice of "close reading" aimed at identifying specific details and quotations from the literature in order to support opinions should be strongly reinforced. By examining a character's behaviour and interactions with other characters, students should be able to infer motives, interpret values, and identify psychological and sociological dynamics in literary relationships.

Classroom Suggestions

Section 1: Activity 1

The first task that the students execute – the graphic representation of their own relationships – is a motivational device intended to introduce, through comparison with "The Broken Globe," the idea that human relationships are complex.

One challenge for the learning facilitator that occurs here – and throughout the module – is to allow for considerable interpretive divergence on the part of the students while training them in close reading of the text. Always ensure that students can defend their interpretations.

The concepts of symbol and theme are introduced in this activity but not elaborated on. Symbol will be developed later in the module, but you might wish to deal with both concepts here in more depth, especially that of symbol because there are a couple of rather effective symbols in this story. The broken globe itself, as reinforced by the title, has, of course, primary symbolic significance as representing the damage done to the relationship of Nick and his father. Another more subtle example is the effective use of setting in a symbolic way. The narrator notes that in Mr. Solchuk's room, "a smallish window let in a patch of light which lit up the middle of the room but did not spread into the corners." One can't help but make the connection that the old man himself is somewhat unenlightened too, at least in regards to his geographical attitudes.

Perhaps these things would best be dealt with in Section 2, but you could introduce them here and go into more detail in Section 2 if you prefer.

Section 1: Activity 2

"Cornet at Night" is another story set in rural Canada that illustrates the clash of values in a farm family. Young readers will probably be aware only of the more obvious differences between the farmer and his wife, but with some guidance the subtleties of the underlying resentment that exists may be clarified. The wife not only needs spiritual companionship but also is looking to her son for the aesthetic qualities that her husband lacks. There is a very poignant moment in the story when the farmer subconsciously realizes, "when something more than wheat has revealed itself," and he senses his own limitations. It's interesting and somewhat ironic to note that the son's aesthetic sensibilities have been shaped by his mother but that the boy's sympathies are for the father. To a certain degree the boy's relationship with his mother is predicated on fear.

Please remember (as mentioned earlier) that as the student responses to this activity are being discussed, one should allow for personal interpretation, assuming that the student's ideas don't detract from the basic truths of the story. Always, any contention, interpretation, or opinion that a student has about a piece of literature should be supported by a specific reference to the story.

An interesting activity to lead into or end this section would be to set up a student debate on an issue that's controversial or topical. There are several environmental and social issues that would lend themselves to an interesting and authentic debate. Information regarding the format for a debate may be obtained from

The Alberta Debate and Speech Association Suite 202 17308 – 108 Avenue Edmonton, AB T5S 1E8

Section 1: Follow-up Activities

When doing the Extra Help, you might try giving a few basic exercises on using things characters say and do, and things other characters say about them, to determine personality traits. This will help weaker students prepare for the Assignment. Again to prepare students for the Assignment, discuss the idea of the character sketch and have them try their hands at writing some.

When doing the Enrichment, you might have a class discussion comparing the film version of "Cornet at Night" to the original.

If students set up and tape interviews with elderly members of their community, be sure to impress upon then the importance of planning, sensitivity, and courtesy.

Section 1: Assignment

Evaluation Suggestions

In grading the first assignment question, ensure that students' characterizations are consistent with those in "The Broken Globe." Mark for content. style, mechanics, and creativity. If students show that they've learned how to reveal character through things said and done, be sure to give credit.

In grading the second assignment question, mark for content, organization, mechanics, and style. Above all, see that students defend whatever points they make with direct references to the story. Allow for individual interpretations, but be sure they're both defensible and defended.

Section 2: Imagery, Mood, and Symbols

Key Concepts

- · imagery
- mood
- · symbol (symbolism)

In this section students are expected to gain some understanding of how imagery, mood, and symbolism work together in literature to develop theme. Some emphasis is laid on showing how evocative imagery, often in terms of relationships, is related to mood. The student should become able to differentiate between mood and tone in literature and should have an ability to identify and interpret literary symbols. This section continues the examination of "The Broken Globe" and "Cornet at Night" and includes a reading and analysis of "Day of the Butterfly" by Alice Munro.

Classroom Suggestions

Section 2: Activity 1

In this activity the etymology of the word *imagery* is examined with a view toward developing the idea that literature often demands a sensual response beyond just the visual. Most often, though, we talk of imagery in a visual sense, and Activity 1 starts out in the "mind's eye."

The questions in the activity are essentially open-ended, and opportunities for creative writing emphasizing imagery are included. It might be a good idea to include more activities of this sort if the class is receptive.

You might try using visual stimuli to encourage student's understanding of imagery. Photographs and other sorts of pictures could be very useful here.

Section 2: Activity 2

The focus of this activity is on mood, so most questions are intended to generate personal responses from the students. Be sure to insist that students read closely and thoughtfully. Most students who "cannot" respond, or who do so in a manner that disrupts the class, have not read carefully. They have not "given themselves" to the story. Question 3 specifically addresses aural imagery. You might want to talk about imitative harmony (onomatopoeia) at this point because it is, in effect, aural imagery.

Students may have problems distinguishing mood and tone. You may end up spending more time on this rather subtle distinction than it seems worth.

Section 2: Activity 3

Section 3 looks at literary symbolism – traditionally one of the most difficult concepts for high school English students to deal with. Be prepared to spend some time on this section.

The discussion begins with a look at symbolism in a broad sense. Question 1 provides rather general symbols for student interpretation, but you should allow for some degree of personal interpretation.

It's interesting to note that different cultures ascribe different symbolic value to some objects or conditions. If you have students from varied ethnic backgrounds, they could research and present culturally different symbols. This would be a really worthwhile activity.

A word of caution might be valuable at this point. Sometimes students studying symbolism see symbolic significance in almost every object, event, or situation in a story. "Symbol hunting" should always be tempered by the concept of artistic unity. Does the symbol work consistently with all the literary elements that the writer has used to develop the theme of the story? Usually symbols are repeated or reinforced throughout a literary work to lend weight to their figurative content. Remember, it's probably better that students miss symbols entirely than that they start seeing symbolic meaning everywhere.

Section 2: Activity 4

This activity turns to Alice Munro's story "Day of the Butterfly," using it, among other things, to reinforce the concepts of symbolism introduced in Activity 3. The focus here is on the variety of symbols in the story that work in concert to reveal the subtleties of human interaction that the story illustrates.

Though "Day of the Butterfly" is used in part to teach symbolism, try not to subordinate the story itself to this task by turning it into a mere teaching vehicle. It's a beautiful story that should strike a chord with the students and make for a good deal of class discussion.

One aspect that should prove fertile is that of the student who's an outsider – a student whom others feel it's "uncool" to associate with (but be careful; this is a sensitive topic).

Another aspect of the story that should generate interest is the whole notion of giving and receiving gifts. This could lead to a writing assignment along lines like these:

- · My favourite present of all time was . . .
- If I could give my mother (brother, husband) anything in the world, it would be . . .

"Day of the Butterfly" is an excellent story for teaching symbolism.

The central symbol in the story, the butterfly, is a complex one and possibly open to considerable variations in interpretation. Certainly one could view the visitors at the hospital as being connected to the butterfly symbol. They took off their coats and emerged in their party dresses. The imagery of fluttering bows and gaily decorated presents further suggests a butterfly emerging from a pupa, but is there any real metamorphosis in the school kids and the narrator? Not really. Their visit was initiated by the teacher, not motivated by any real acceptance or concern for Myra. In fact, Helen's first overtures of friendship toward Myra were withdrawn completely at the end of the story when she indicated that her acceptance by her school friends was much more valuable than Myra's extended hand of friendship. Helen mentioned the treachery of her own heart and said, "Thank you for the **thing**. Goodbye."

It becomes clear that the butterfly symbol is more meaningful as it develops the character of Myra. We see her first as an ostracized child, then tentatively friendly, then openly generous from her hospital bed. She's the one who reveals true beauty in a process of metamorphosis, and, like the butterfly, it appears that she might not live very long.

Note: Discussing physical contact between human beings is a touchy subject but the symbolism of the touching fingers in "Day of the Butterfly" is crucial to the story. Treat it sensitively, but don't ignore it.

Section 2: Follow-up Activities

When doing the Extra Help, you may well find that using popular music is an excellent way to teach symbolism. The students will, for the most part, be interested in it and familiar with it; and they'll have fun hunting for imagery and symbols. You may have a great deal of success turning this into a classroom activity – but be prepared for that student who brings in songs full of suggestive lyrics.

When doing the Enrichment, students may need a lot of encouragement just to let themselves go and be creative. You may find that the Enrichment can be converted into a classroom or small-group activity. The idea is just to show students that there's nothing mysterious about poetry; it's all about expressing ideas in different, yet effective, ways. This will be developed in Section 3.

Section 2: Assignment

Evaluation Suggestions

When grading the assignment for Section 2, see that students have applied what they've learned about essay writing. Mark the essay according to the following criteria:

- content: Be sure one selection has been used and that all points are defended by specific references to the selection. See that the student has applied what's been learned in this section.
- organization: Don't insist on a traditional "vase-shaped" format, but be sure that whatever organizing principle has been used is
 appropriate and has been applied consistently.
- style: See that an appropriate tone has been used, that there's a variety of sentence structures, and that a pleasing rhythm and tone are apparent.
- mechanics: Look for evidence that students have taken trouble to submit a finished copy in which problems with grammar, spelling, and punctuation have been addressed.

Section 3: A Look at Poetry

Key Concepts

- · interactive reading
- poetic techniques
- · literal/figurative language
- compression
- speaker
- · choral reading

Section 3 introduces students to a wide variety of poetry, all of which deals with the complexity of relationships. Students are encouraged to make a personal connection with the poems and read widely. They are also expected to read poems closely and make interactive notes.

This section provides a review of concepts such as figurative language, mood, and symbol, though it's hoped that the emphasis can be kept on experiencing poetry rather than on looking for poetic techniques. In this section, as well, students are taught something about choral reading of poetry, and in the Enrichment they're encouraged to try writing poetry of their own.

Classroom Suggestions

Before beginning the activities in Section 3, you could arouse student interest by creating a "poet's corner" in the classroom and displaying pictures of contemporary poets (and musicians?) and their work on a bulletin board.

Also encourage students to bring some of their own poetry or lyrics to their favourite songs and display these as well. Lay out poetry anthologies and encourage students to browse. You could introduce the poetry study by playing some popular songs with quality lyrics from song writers such as Paul Simon and Leonard Cohen (but try to stay up to date as much as possible). Have students discuss together their experiences with poetry.

Section 3: Activity 1

Discuss with the class the importance of the title of a literary work. Perhaps ask them to think of titles of other works, literature or movies, and ask how the titles relate to the content.

Students could try making new titles. How about a new title for Star Trek or Romeo and Juliet?

Ask students to share whatever knowledge they already have of Robert Frost. Are they familiar with any of his poetry? Give some background on Frost or have students do some research.

Ask students whether they make notes for themselves in other subjects. Does it aid in their understanding? How? Ask students about the differences between reading words and hearing words?

Students should realize that the sounds of words contribute a great deal to meaning, particularly in poetry. Explain that this is the reason they'll be asked to respond to the poem "Mending Wall" first by listening.

Read the poem for the students three times or let them listen to it on their companion audiotapes. After each reading allow a short period of time for the students to finish their jotting down of words and phrases that provoke strong images. After the third reading ask students to share some of these details. Put them on the board and ask students to explain their feelings in response to the details they've selected. It's to be hoped that this will lead to a "re-creating" of the poem on the board and a thoughtful discussion of its meaning and form.

Discuss experiences students have had with neighbours and putting up fences. Discuss other boundaries that they maintain with others such as eating at a certain table every day or living in a particular neighbourhood.

Discuss boundaries as they relate to relationships between countries. Should we have these boundaries and what should these boundaries do?

Review irony. Ask students to give examples of ironical situations in their own lives.

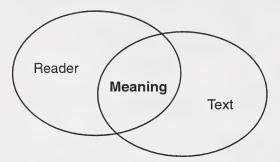
Review the ideas of tone and imagery and discuss their application to poetry.

Review clichés (e.g., "Good fences make good neighbours.") by having students give examples.

Section 3: Activity 2

Have students discuss and compare their personal responses to poetry in past English and language arts courses.

Discuss the idea of interactive reading by putting on the board a diagram showing the interrelationship of text and reader in creating meaning.



Reinforce the idea that hearing a poem read aloud and writing down details are very important to understanding.

Have students discuss in groups their responses to the first three poems. Establish groups based on their choice of poem; then have the students move to other groups to share their ideas about the poem they liked best. Perhaps have each group make a presentation.

You could introduce the poem "Jamie" by asking students to imagine their lives if they lost one of their senses. Which senses are most important and why? (But be very sensitive when dealing with this poem if you have a hearing-impaired student in your class.)

Ask students if they have known anyone who's handicapped in this way and how that person has dealt with the loss. (Again, remember to be careful; this is a very sensitive issue.)

Section 3: Activity 3

You might have students brainstorm, if possible in groups, the answers to the introductory questions and put some of the ideas on the board.

Have students write a descriptive paragraph on any subject and then ask them to change it so it becomes poetry.

From this activity discuss the differences between prose and poetry.

Ask students what nursery rhymes and other poetry from childhood they remember. What do they remember best about the poetry?

Talk about narrative verse, ballads, and lyric poetry. If possible, invite someone to class who will play the guitar and sing a ballad or play recordings of ballads by singers like Gordon Lightfoot who have helped keep this genre popular in the recent years.

Discuss with students the difference between literal and figurative meaning.

Have students give examples of both levels of meaning from modern usage. Ask students to find examples of figurative language from newspapers, magazines, and advertisements.

Review with students literary symbols developed earlier. Ask students why symbols are used. How do they enhance communication in everyday life as well as in literature?

If playing popular songs works for your class, you could do more of this, asking students what mood is created and why.

In reviewing the idea of a speaker, have students become someone or something else (a persona) and write a paragraph or poem expressing this someone or something's feelings. They have done some of this sort of thing in Module 1.

Introduce the poem "Adolescence" by P.K. Page by encouraging students to share their experiences of falling in love as adolescents. Have them think about their feelings when they were junior-high age. What conflicts did they have? Did their parents understand? Would they like to be that age again?

Emphasize the importance of writing down details from the poems on a second reading.

Discuss how to make good interactive notes and how to highlight the quotations.

Review poetic techniques to look for in the poems.

Section 3: Activity 4

It would be a good idea to have students work in groups to plan their choral readings.

If possible, record the students' dramatic readings on audiotape or videotape. You might use the "Scoring Guide for Voice Interpretation of a Poem" on page 9 of Alberta Education's *Oral Communication Evaluation*, but above all, have fun with this activity.

Section 3: Follow-up Activities

The Extra Help offers students help with their ability to interpret poetry. This entire activity could be dealt with as a class or in small groups.

If students like "For Anne," try bringing in songs by Leonard Cohen for discussion. This can prove a very fertile source of good material, but use your discretion as to what's appropriate for discussion in your classroom.

"Before Two Portraits of My Mother" and "Love Poem" may require quite a bit of insight from the learning facilitator, but both poems should generate a good deal of student response. Remember, the main thing is to get students responding to – and enjoying – poetry.

If you find, in doing the first Enrichment question, that your students enjoy writing poetry, it might be fun, and profitable, to prepare a class anthology of their poems. If any of your students are interested, provide them with information concerning possible places for publication of their writing. You might want to have a limerick-writing contest; but be sure students keep it clean!

The latter part of the Enrichment gets into techniques used by poets, it should be of interest to students who enjoy poetry. Feel free to provide more examples and extra exercises if students seem receptive, but don't stress techniques to the detriment of the experience of reading or hearing poetry.

The material on sonnets will probably require a great deal of teacher input. This would likely best be handled as a class activity. The companion audiotape for Module 6, Section 1, offers more material on sonnets.

Section 3: Assignment

Evaluation Suggestions

This assignment is to be done orally, but at this point students haven't had much instruction or practice in making oral presentations, so don't stress this angle in marking. The students have, however, had an opportunity to listen to, and/or make recordings of, oral interpretations of poems, so do take their oral-delivery skills into account to some degree during this part of their presentations.

Consider principally the creativity displayed in the setting up of a situation (as described in the assignment) and the understanding and appreciation shown of the poem selected. Note that this question calls for both a personal and a critical response.

Final Module Assignment

Evaluation Suggestions

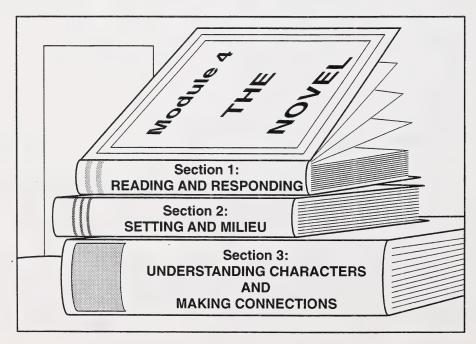
For the most part use the Scale of Evaluation of Expressive Language, presented in Module 1, to grade this assignment. Note, however, that students are instructed to hand in a finished piece, i.e., one that's been revised, edited, and proofread; so hold back some marks for mechanics – spelling, punctuation, and grammar.

For this assignment students may submit an original piece from their Writing Folders (revised and edited) or they may write something new based on a folder composition. This leaves things pretty well open, but remember, what counts most here is that original, creative ideas are presented, expressed with a clear, distinctive voice, governed by a sound and appropriate organizing principal, and displaying a good command of language.

Module 4: The Novel

Overview

This module involves the study of the novel A Separate Peace by John Knowles. The first section consists of an initial reading, opportunities for personal responses, and checks for comprehension. In the following sections students will learn the importance of the social contexts in which authors write and how these influence their work. Students will, as well, examine the setting of a novel and see how it affects the characters, theme, and plot. In addition, a study of characterization techniques will help students understand what makes fictional characters plausible. Finally, thematic connections to other literature studied in Modules 1 to 3 will be encouraged, and students will learn how to make literary comparisons.



Evaluation

The evaluation of this module will be based on four assignments:

Section 1 Assignment Section 2 Assignment Section 3 Assignment Section 3 Assignment Final Module Assignment 25 marks 25 marks

TOTAL 100 marks

Texts

· A Separate Peace by John Knowles

Media

· A Separate Peace (feature film based on the novel by John Knowles) Section 3: Enrichment

Section 1: Reading and Responding

Key Concepts

- · mood and atmosphere
- flashback
- · characters
- · character sketch
- · character foils

Note: Section 1 involves principally a reading of – and response to – the novel. Literary concepts are secondary to understanding and responding at this point.

Reading a novel can be intimidating, so Section 1 allows students to read it and respond to it in three stages. They will be asked to demonstrate their understanding of the story, identify key ideas, begin an analysis of character, and explain significant and/or recurring images.

Classroom Suggestions

Section 1: Activity 1

It might be valuable to spend time discussing mood or atmosphere in a more visual medium like movies. Discuss the various methods film directors use to create a certain mood for their audiences. Then tie in with how an author has to use words to do the same thing.

Spend some time on the term flashback and again tie in with movies or television. Ask the students why flashback is used.

Provide background information on World War II.

As Finny's characteristics are revealed, perhaps the students could make a list with page numbers for easier references for the more indepth study of character in Section 3.

The Writing Folder response after question 4 could generate some excellent class discussion about personal experiences with peer pressure and the resulting consequences of giving in or not giving in. If students are reluctant to share personal experiences, mention well-known movie or television situations that relate.

Section 1: Activity 2

The five chapters dealt with in this activity require comparison-and-contrast thinking; so to get the students started in their questions about Gene and Finny as contrasting characters, have the class brainstorm for differences.

Explain the term role reversal (Writing Folder exercise after question 5) with a creative example like Dr. Jekyll and Mr. Hyde.

Briefly introduce the concept of motivation and tie in with the reasons Gene had for wanting Finny to fall.

Question 9, which relates to the significance of the title, may prove difficult for some students. Help them analyse the quotation in terms of words, context, and meaning.

Section 1: Activity 3

Discuss the effect the army had on Leper and how it changed him.

Have students volunteer to play the roles of Gene, Finny, Brinker, and Leper and set up a mock court to re-enact the scene in the First Academy Building.

Students may need help in understanding Gene's "war." This might be the time to give a summary of Finny and Gene's relationship.

Try doing the Progress Report (question 7) together and give students some humorous examples of typical teacher comments and what they **really** mean!!

Section 1: Follow-up Activities

The Extra Help for the novel is straightforward and self-explanatory. You might try doing some of the questions as classroom or small-group activities. You might consider turning question 3 into a competition and assigning a time limit.

The Enrichment question for A Separate Peace might be best handled as a topic for discussion; students working alone may have trouble with this topic.

Section 1: Assignment

Evaluation Suggestions

The criteria on which this assignment is to be graded are outlined in the Assignment itself. Students are told that style, organization, and mechanics will all be considered, and they're reminded of the writing process they've already studied; so expect a polished piece of writing.

When grading content remember that there are no right or wrong answers. Judge responses according to the thought they show and the details referred to in order to explain or exemplify them.

Section 2: Setting and Milieu

Key Concepts

- · milieu
- · setting
- mood

Section 2 looks at setting and milieu in literature.

The concept of milieu can be a difficult one to grasp. It's important for students to understand that *milieu* is simply the context of a time period. It includes social, political, economic, and geographical influences. The objective of the discussion of milieu is to help students understand that there are three milieus affecting the reading experience – those of the writer, the reader, and the work of fiction itself – and all must be considered in the study of a novel.

Although most students may be aware that setting consists of time, place, and situation, they need to understand how integral setting is to the development of the characters, events, and theme of the novel. They may know what atmosphere is, but analysing certain points of style will help them realize how authors create a mood simply through careful word choices.

A word of warning about the terms *milieu* and *setting*: These are bound to be confusing for some students; in fact, not all teachers agree in just how they should be used. Some insist that the term *setting* be limited to meaning the time and place in which a piece of literature is set and that the word *milieu* be used to refer to the background circumstances against which events take place. Others use *setting* to mean the time, place, and circumstances of a work of literature and reserve the term *milieu* to describe the historical context of a writer or reader. Try not to get too caught up in definitions here; what's important is that students come to understand the idea of a milieu in general as meaning the complex of circumstances in which any event takes place and the importance of being aware of a milieu in understanding the event. The term *setting* should already be very familiar to your students.

Classroom Suggestions

Section 2: Activity 1

Relate the importance of the author's milieu to another piece of literature the students have already studied. Have individuals or groups research the author's time period and present their findings to the class. In discussion, generate a list of influences apparent in the literary piece being studied. Perhaps a chart of headings such as "Politics" (government), "Social Problems," "Lifestyle," and "Technology" would help the students organize their material.

As a class, read the biographical information on W. O. Mitchell as well as the summary of Who Has Seen the Wind and help them underline related details before making the list in question 1.

Draw students' attention to the material presented in the final paragraph of this activity. It would be a mistake to give students the idea that everything written by a creative writer can be traced somehow to that writer's own life and experiences.

Section 2: Activity 2

Divide the students in your class into groups to brainstorm possible clues to the milieu of the novel they've read. Different readers remember different details, and each group could come up with more than five clues if they work together. Generate a list of all suggestions compiled from each group. Make sure they can tell you what each detail contributes to the milieu.

To show how important the milieu of a novel is, suggest a different time period and location for a well-known TV series and discuss the changes that would be necessary if the milieu were to be changed in this way.

Section 2: Activity 3

This activity allows students to think about events and experiences that influence their own reading.

In addition to the fictional profiles, students may want to prepare a profile on another student and predict responses to various movies (or the novel) based on that information. To show the differences, a profile on a mature reader (parent or grandparent) might result in some interesting comparisons.

Stress that not all novels require travelling to three different time dimensions; e.g., a contemporary Edmonton author writes about an event in Edmonton in 1993 and it's read by people in Edmonton in 1993.

Provide other examples of milieu in literature and relate them to the milieu in movies. Is it easier to understand a milieu visually (e.g., details of clothing, music, background)? Why?

Section 2: Activity 4

Be sure students understand the two terms milieu and setting.

The pictures of the locations used for question 1 could be drawn on poster-size paper for display.

Ask the students to comment on the differences in making a movie and staging a play from the standpoint of locations.

Students will choose different locations when restricted to four scene changes, so ensure that they have valid reasons for leaving out certain scenes.

When doing the section subtitled "Creating a Mood," discuss the importance of the soundtrack in a movie for creating atmosphere.

Have students find music for a scene in the novel. Have them play the music while reading the scene aloud to the class. Ask them to defend their choice of music and let the rest of the class decide if it was a good choice.

This may be a good opportunity to review metaphors and the poetry of language. Select a descriptive excerpt from the novel that will give the students an example of how the author uses word-pictures to help the reader visualize the physical setting or atmosphere. Encourage students to try writing unusual comparisons.

Review onomatopoeia by listing words that imitate sounds. As students imagine being at a hockey game, an exhibition, or a bingo game, have them list five words under each heading of "Sight," "Sound," and "Smell." Encourage them to use comparisons (It smelled like...). For the Writing Folder response at the end of this subsection, have students follow the same procedure as a prewriting activity for describing a season of the year in their community.

To help students understand the relationship of setting and characters in the final subsection, discuss several characters from the novel and why the settings in which they find themselves are appropriate. Assign students to groups of three or four and have each group choose a character from the novel they feel they understand. Have students write a short, scripted scene in which the character is placed in a location in your community in the present day. Each group may present its scene to the class and have the other students decide if the character "fits" his or her new environment.

Section 2: Follow-up Activities

You might find photographs of your own and do more of the sort of thing done in the first two Extra Help questions.

As an added Enrichment activity, you might try having students research the milieus of the plays to be studied in this course.

Section 2: Assignment

Evaluation Suggestions

Mark the first Section 2 assignment according to the criteria you used for the Section 1 assignment. Expect a polished piece of work, but stress content in grading. Students should show an understanding of the novel's physical setting, its time period, and the milieu in which events occur. Watch for a discussion of mood and atmosphere.

For question 2 look for a colourful and lively description that conveys a mood or atmosphere as well as a good deal of detailed information. Students should consider the physical setting as well as such things as people, types of employment, housing/accommodation, and attitudes and values. Give credit for attempts to choose specific and descriptive words and comparisons to make the writing vivid.

Expect a polished piece of writing.

Section 3: Understanding Characters and Making Connections

Key Concepts

- · characters
- characterization
 - dialogue
 - action
 - thoughts
- values
- · relationships
- · literary comparisons
- theme

The final section of this module is designed to show students that fictional characters should be plausible, consistent, and motivated – just like real people. By analysing major and minor characters, students should see that characterization is much more complex than a description of physical appearance. Characteristics are revealed through dialogue, action, and thoughts. Often a narrator conveys important information about characters, and significant clues are disclosed through what others say about them.

To broaden their literary analysis skills, students will be asked to discover connections in the literature they've studied in the first half of the course. Seeing similar themes, characters, and situations should assist students in independent interpretation throughout their lives.

The final activity (except for the Follow-up Activities) probes a little deeper into theme and the underlying attitude the novel's writer reveals about the human condition. This activity will challenge the students more than most.

Classroom Suggestions

Section 3: Activity 1

You might try doing the chart in question 6 as a class or small-group activity. Stress that not all works of fiction rely on all the possible methods of characterization. Stories told from the first-person perspective, such as *A Separate Peace*, for example, can reveal only thoughts of the narrator; so this is the only character whose traits can be revealed by what he or she thinks.

Students have done previous work on personal values, but if the class enjoys this sort of thing, it can generate good discussions. (In module 6 more work will be done on personal values.)

You might incorporate the Writing Folder exercise at the end of this activity into a classroom activity. Students could pair up and read their scripts to the class.

Section 3: Activity 2

Stress that it's necessary to infer or imagine beyond the details given in the novel to make the minor characters as fully developed as the main characters.

To allow students to explore all the minor characters in the novel, ensure that someone is assigned (or volunteers) to study each minor character. In pairs, or groups of up to four, they can brainstorm for characteristics and help each other find evidence to support their points.

Allow students some creativity in their oral presentations (question 5). If they choose to give a speech, have other students ask questions about the character presented. Some may wish to present their material in the form of an interview, having a host ask prepared questions and the presenter give information. Again, questions from the "student audience" may be appropriate. Students with access to a video camera may wish to do a documentary on their character to show to the class. A student may dress as the character and tell about himself in a monologue.

Make sure that the students understand each character's contribution to the story through a class discussion after each presentation. Students should realize that even the most insignificant character serves a purpose.

Section 3: Activity 3

Use the two photographs at the beginning of the activity for a class discussion of comparison. Bring in two pieces of music on tape and play them for the class. As they're listening, have students list the similarities and differences. Give students copies of two poems that can be compared and ask them why they think they're similar. Stress that comparison implies similarities and differences.

To assist the students with the comparison chart of literature previously studied (question 3), have them suggest another example of a story that's similar to the novel and write it in the chart or allow them to work in pairs. After students have completed their charts, have them talk about each comparison they've found so others will be encouraged to see similarities in stories or poems they may not have thought of.

In teaching the comparison essay, review the prewriting strategies orally and stress the importance of the introductory paragraph.

Provide a written example of the two methods of giving information as shown in the diagram. Have students suggest possible advantages of each method.

Section 3: Activity 4

Activity 4 digs a bit deeper into the theme of the novel and the attitude it reveals about the human condition. This activity might require quite a bit of teacher input. It would probably be a good idea to have a class discussion before having students answer the question at the end of the activity. You might treat this question entirely as a topic for discussion or debate.

Section 3: Follow-up Activities

When doing the Extra Help, encourage students to present their work to the class and display their collages.

When doing the first Enrichment question, if time permits have the entire class watch the movie. This should result in an excellent discussion of differences and students' opinions of the changes made in the movie as compared to the book.

The second Enrichment question gets into religious symbolism in the novel. This is a touchy area. If you suspect that it might cause problems in your class, skip it entirely. If you do decide to assign it, it might be best handled as a topic for discussion; but tread lightly and be prepared to move on to something else if necessary.

Section 3: Assignment

Evaluation Suggestions

The essay should have a clear introductory paragraph, at least three paragraphs that compare two characters using evidence from the literature referred to, and a concluding paragraph.

The organization of the comparison is the student's choice, but details must be supported by examples from the text.

Mark the essay according to the criteria specified in the Assignment itself. Give context the most weight when grading, but expect a polished piece of writing that shows evidence of having been revised and edited.

Final Module Assignment

Evaluation Suggestions

This essay topic will challenge students, but there should be enough direction supplied in the question to enable them to do a decent job of the essay. The term *motif* has not previously been introduced in the course, but the question should make it clear just what is being asked for here. If you think it's necessary, have a discussion of the term *motif* before doing the Final Module Assignment.

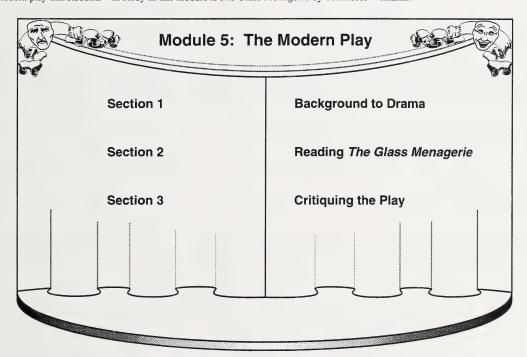
Grade according to the usual criteria for essays, but weigh content most heavily. Don't expect too many profound insights, but note whether students address most of the questions asked in the assignment.

Module 5: The Modern Play

Overview

This module is designed to enable students to read a modern play with understanding and appreciation. Students should also learn to examine a play from a critical point of view. As well, they'll look at some of the differences between film (including television) and live drama. A brief overview is provided about how to direct a play. The module will conclude with a look at how to write any analytical essay on a play.

The modern play that students will study in this module is *The Glass Menagerie* by Tennessee Williams.



Evaluation

The evaluation of this module will be based on four assignments:

Section 1 Assignment	15 marks
Section 2 Assignment	20 marks
Section 3 Assignment	40 marks
Final Module Assignment	25 marks
TOTAL	100 marks
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Texts

- On Stage 2 (Globe/Modern Curriculum Press)
- (The *Teacher's Guide* for this text can supply supplementary classroom material.)

Media

It's suggested in the Enrichment of Section 3 that students try to watch a film version of the play. This is meant to be purely optional. There have been at least three feature film versions of *The Glass Menagerie* (made in 1950, 1973, and 1987). Perhaps the best is the 1973 version, starring Katherine Hepburn.

Section 1: Background to Drama

Key Concepts

- · plays versus novels, movies, television
- · camera techniques
- · directing a play

Section 1 will introduce students to the similarities and differences between plays, novels, television shows, and movies. Section 1 will also provide an overview of the directing process; the purpose of this is to get students thinking about the complexities involved in putting on a play. This section also includes a lesson on the use of the camera and its effects.

No historical background to drama is provided in this section; students will learn some of the historical perspective in the Shakespeare module. They'll also probably get more in English 30. What will be important is that students understand the structure of the play under study, as well as its context as a modern play.

Classroom Suggestions

Section 1: Activity 1

Students will have had some experience with plays; many will have seen at least one live play. Virtually all will have extensive experience with television and video, and many will be novel readers. It's useful to start where the students are – from their own experience. The following suggestions may be helpful.

- Start with a television program with which your students are likely all familiar a situation comedy or *Star Trek* episode, for example. In pairs or small groups they could discuss the usual plot outline found in the show perhaps boy-meets-girl, or parent-verus-teen. They should also discuss characterization: are the characters flat? round? static? dynamic? stereotypes? How do they interact? To take it one step further, have the students discuss what they know about the importance of the camera and lighting. You may want to use the discussion of the camera as a good starting point to explain differences between live plays, television shows, and movies. For example, the camera can change the point of view, or perspective, in a startling way. Use an example, perhaps, of the camera becoming the viewer with the car hurtling directly at you or the camera moving slowly up the stairs to the shadowy door at the top so that the viewer becomes the person walking up the stairs, turning the doorknob, slowly opening the door to find what?
- Show the students virtually any suitable video that has a storyline. An excerpt from a movie would be satisfactory. Then follow the
 discussion procedure as outlined above. Both the National Film Board and ACCESS have an extensive collection of short stories
 on video.
- Use one or more of the suggestions for starting found in the *Teacher's Guide* for *On Stage 2*.

The main point of the preceding activities is to get the students to understand that a live play is similar to movies and television in many ways while different in others.

One key difference is that an important part of the life of a play depends upon the audience. A play is never quite the same on any given night because the audience is different. The actors get some of their energy from the audience's energy. The audience is very aware of the sensory aspects of a play. They can smell the sweat. It's a symbiotic relationship that simply doesn't happen on television or in the movies.

A second key difference, of course, is the use of the camera, as will be discussed later.

One idea that might get students thinking about the similarities and differences between plays and novels would be to take a short scene from the novel studied in Module 4 and attempt to change that scene into a short play.

At some point it will be useful to discuss briefly the concept of "the willing suspension of disbelief"; that is, whenever we read a novel, see a play, or watch a movie or television program, we must be willing to accept that the world created by the author/playwright can exist. For example, we take the willing suspension of disbelief with us whenever we watch a science-fiction movie or read a Stephen King novel. Further, we have to be able to accept the conventions the writer has established. For example, in *The Glass Menagerie* the playwright makes use of a narrator. That is not a usual stage convention. Without the willing suspension of disbelief, we would enjoy very little of what we read or see.

This activity may be a good place to review point of view. None of us sees a situation in exactly the same way. You may want the students to work in small groups for this activity. Perhaps warm them up by asking "What is your opinion of . . .?" (something fairly controversial).

The use of music to create or enhance mood can easily be illustrated by playing a piece of music in the classroom, then discussing how it made students feel. You can do the same thing with light; try teaching by candlelight for a few minutes. This might get the class in the mood for *The Glass Menagerie*.

Section 1: Activity 2

If you have time, it would be a wonderful supplement to this activity to have the class put on a short one-act play, complete with set, props, costumes, director, stage manager, rehearsal schedule, and so on. If time is short, students don't need to memorize their lines; they can read from scripts.

Even if it's impossible to actually stage a play, do work with the students on reading scripts. It's important that they learn to get beyond the words on the page and acquire the ability to breathe life into them.

Section 1: Follow-up Activities

If students seem rusty on plot structures when doing the Extra Help, go through the terms with them.

You might complete the two charts in the Extra Help as class activities.

Section 1: Assignment

Evaluation Suggestion

Mark this Assignment chiefly according to the Scale for Evaluation of Expressive Language in Module 1, Section 1: Activity 2. However, because students are told to submit a revised and edited piece of writing, consider grammar, spelling, and punctuation as well.

Section 2: Reading The Glass Menagerie

Key Concepts

- · reading drama
- · stage setting
- · allusions
- set

In Section 2 students will read *The Glass Menagerie* in its entirety and respond personally and, to some degree, critically. More serious criticism will be saved for Section 3.

Classroom Suggestions

Section 2: Activity 1

Some background information is provided for the play in this section. You may wish to add more, but it's probably not a good idea to provide a lot of detail. The key is that students be able to put the play into some perspective.

The first part of Activity 1 is designed to get the students interested in reading a play as drama. They'll enjoy the play much more if they're able to inject some feeling and characterization into the reading. Some students don't enjoy reading plays aloud because they identify with their character and become embarrassed to read particular lines. It's important that they realize that they're becoming someone completely different when they take on a role. If you aren't happy with the practice passage provided, you might want the students to write their own.

As well, Activity 1 goes into some background material on the playwright. You'll be able to get more material on Tennessee Williams if your class is interested. Some students might already have heard things about him; his life is the stuff of rumour and tabloids. If you think it's appropriate for your class, an autobiographical essay, "The Catastrophe of Success," can be found in *Prose for Discussion* by E. W. Buxton, (Gage Publishing Limited), a recently replaced grade 11 authorized text.

You might consider sharing a video of one of Williams' other plays later on, perhaps Cat on a Hot Tin Roof or A Streetcar Named Desire.

Section 2: Activity 2

In this activity students will read the entire play, first Scenes 1 to 5, then Scenes 6 to 8. It's important that the readings be carried out with as little interruption as possible in order to understand the unity and coherence of the play.

Students are encouraged to keep notes and to respond personally to aspects of the play that strike them. It may be necessary to remind students about this from time to time; it's the kind of activity that can quickly be forgotten about.

Don't spend a long time on the list of allusions; just encourage students to refer to the list as needed. Encourage them, as well, to make lists of their own of aspects of the play they find confusing. Discuss these parts with the class after each reading. At the end of Act I students are asked to respond to several questions from On Stage 2. These have been kept to a minimum so as not to burden the students and destroy their pleasure in the play, but it might be a good idea to read more of the textbook questions and/or questions from the Teacher's Guide to On Stage 2 for classroom discussions.

Remember that the key to reading the play is enjoyment. Anything you can do to ensure enjoyment is worthwhile. You might read the play aloud in class, for example. At any time during the study of the play you might wish to "warm up" the students by playing appropriate music – perhaps soul or blues music from the era.

Section 2: Activity 3

Activity 3 is divided into two parts – the personal response and the critical response. Both these sections can be developed and expanded. Feel free to use more questions from the text either as the basis of class discussions or as assigned work.

Section 2: Follow-up Activities

The Extra Help offers quite a lengthy review of the play's characters. Perhaps all students should be required to go through this material. Use the comprehension questions that follow only to the extent you deem necessary.

Section 2: Assignment

Evaluation Suggestion

This assignment calls for a personal response, so mark accordingly. Look for a clear expression of ideas defended by direct references to the play. Be careful not to penalize students who disliked the play, but be sure they back up their ideas with good reasons and specific references. Students who just rant against the play (or who just rave about it) without defending their views should be marked down accordingly.

Section 3: Critiquing the Play

Key Concepts

- · critical response
- motif
- · symbolism
- key passage
- character development
- theme
- · critical essay
- thesis (thesis statement)
- unity

Section 3 delves more deeply into critically analysing the play; a number of important concepts are discussed in relation to *The Glass Menagerie*. The section ends with more work on writing a critical essay; the expectation is that students can now apply what they've learned about this process to analysing a play.

Classroom Suggestions

Section 3: Activity 1

This is a lengthy activity; it includes most of the nuts-and-bolts analysis of the play that students will be asked to do.

It begins with a review of literary criticism (covered in Module 2, Section 5). Spend as much time here as the class seem to need, – it may be a good time for a review, but feel free to skim over this part if the class seems to be on top of it.

Note carefully, when discussing the division of the play into scenes, that there seem to be different versions of *The Glass Menagerie* around; some have seven scenes, some eight (which reinforces the rather arbitrariness of the divisions of the play). Be careful that you use the version of the play in *On Stage 2* since stage directions, as well as scene divisions, vary between the two versions.

The idea of motif might give some students problems. Spend some time on this material. Compare motifs to symbols; the two are closely related and sometimes hard to disentangle.

You'll have to spend a good deal of time on symbolism in *The Glass Menagerie* since symbols are so integral to the play. The good news here is that Williams' heavy reliance on obvious symbols should help students get a firmer grasp of how symbolism works. You might try brainstorming or other such techniques in putting together a list of possible symbols from the play. Then discuss each and see which ones have true symbolic value.

Spend a good deal of time on the process of finding and analysing key passages; question 3 might be best handled as a classroom activity. Emphasize the importance of recognizing personality traits and character development by analysing what characters in the play say.

Theme almost always presents problems for some students. Discourage students from looking for morals or stating themes as clichés. You should be able to get a lot of discussions as to what the themes are in *The Glass Menagerie*.

If you tackle theme as a small-group activity, have a class discussion about each statement, comparing similarities and differences in content and structure. You may decide on one key theme and a few sub-themes.

It's best to allow a fairly wide range of statements of theme as long as they're reasonable generalizations coming from the play. Students must not impose themes that are outside the play's intentions.

Students may balk at rereading the play. Anything you can do here to make a second reading interesting would be helpful – perhaps an oral reading with students taking turns, if you didn't do this before.

Section 3: Activity 2

This activity builds upon work on essay writing covered in earlier modules, notably Module 2, Section 5. It might be a good idea to review this material before getting into the activity.

Note that the activity uses the terms *critical essay* and *analytical essay* as synonyms. It is possible to draw a distinction here; feel free to do so if you wish. However, it's important not to muddy the water with too many fine distinctions; if a distinction is likely to cause confusion, it's best not to make it.

At this stage, students ought to know enough about essay structure, introduction, body, conclusion, organization strategies, the use of specific evidence, transitions, and thesis statements so that many should be able to concentrate on improving their style. Use your judgement as to where to lay emphasis with your students.

This activity might be a good place to practise peer editing. It's often helpful to write and edit student paragraphs on the board or on an overhead. This is a valuable part of the writing process. It's also worthwhile to write your own paragraph on the board and have students suggest ways to edit it. They'll love improving your work. It shows them that everyone can improve.

Emphasize that the standard vase-shaped essay is only one model, but it's one that weaker writers should stick to. Those with greater proficiency should be allowed to experiment a bit – that is, to work on their own styles.

Don't get caught up in lot of unrelated exercises on unity, topic sentences, and organization; it's this sort of thing that turns students off writing. Rather, use any techniques you know to encourage then to write, all the while striving to produce unified, coherent, and organized compositions.

Don't force the use of file cards on students. If they've aware of this method of organizing their material for an essay and get a chance to try it, they should be allowed to reject or adopt it as the case may be.

Students will be writing essays in their assignments, so be sure they get the practice they need while doing this activity. Supplement what's in the Module Booklet with as much practice as you think necessary.

Section 3: Follow-up Activities

When doing the Extra Help, be sure students have a sound grasp of how to formulate a proper thesis statement before allowing them to do the remaining assignments.

There's a good deal of material in the Extra Help on style in writing that you may want to go through with all your students. Use your discretion.

Section 3: Assignment

Evaluation Suggestions

- 1. Mark this assignment according to the following criteria:
 - · appropriateness of passage(s) selected
 - · insight into its (their) importance
 - · details referred to in defence of ideas presented
 - · correct essay form
 - · mechanics

Be sure students don't use passages presented in the module as models. They may, however, use passages they analysed in Activity 1, question 3.

- 2. Mark this assignment according to the following criteria:
 - · clear thesis statements and topic sentences
 - · use of specific evidence
 - · organization
 - · effective introduction and conclusion
 - style
 - · mechanies

Note that students choosing to write on Part A will be more likely not to have a thesis statement than with those doing Part B. Don't be too hard on students doing Part A who demonstrate a sound understanding of symbolism in the play but who fail to come up with a thesis other than something like "In *The Glass Menagerie* Williams uses many symbols."

Final Module Assignment

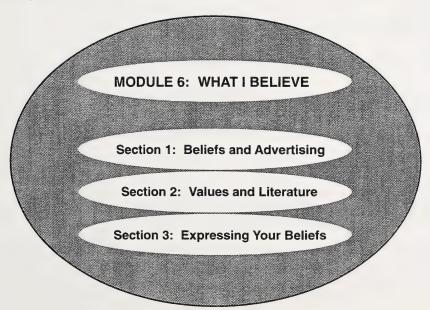
Evaluation Suggestions

Mark this assignment according to the criteria outlined in the assignment. This is a rather challenging essay topic, so don't grade too harshly on content. Note that students are asked to discuss one character; if they try to discuss two or three, the results will, of course, be a very watered-down treatment of each. Such responses should be penalized appropriately.

Module 6: What I Believe

Overview

The focus of this module is on the belief and value systems found in advertising, in literature, and in the students themselves. The premise of Section 1 is that advertising possesses its own value system, which it uses to help sell products. Section 2 examines the beliefs and values found in literature. This section explores characterization as well as point of view. The third section deals with the students' ability to express themselves in prose.



Evaluation

The evaluation of this module will be based on three assignments:

Section 1 Assignment 35 marks
Section 2 Assignment 35 marks
Section 3 Assignment 30 marks

TOTAL 100 marks

Texts

• Literary Experiences, Volume One (Prentice-Hall Canada Inc.)

Media

- The Bronswik Affair (part of the NFB kit Media and Society: Advertising and Consumerism available from the ACCESS Network): Section 1: Extra Help
- Mirror, Mirror: An Advertiser's Scrapbook (part of the NFB kit Media and Society: Advertising and Consumerism available from the ACCESS Network): Section 1: Enrichment

Section 1: Beliefs and Advertising

Key Concepts

- values
- · advertisements
- propaganda
- · statement of fact
- · statement of opinion
- · persuasion techniquies
 - claims
 - appeals
 - slogans

Section 1 introduces the students to the umbrella theme of beliefs and values. It asks the students to think about their own values in general and then more specifically about materialism. The students will then be involved in a more detailed discussion of advertising, its techniques, and its effectiveness. Students will be asked to be critical in their analysis of print and non-print advertisements. Care is taken not to approach advertising as either intrinsically "good" or "bad," but as something that should be properly understood.

Classroom Suggestions

Section 1: Activity 1

Because advertisements are everywhere, students tend to dismiss them, believing themselves to be unaffected by them. Therefore, introductory activities should sensitize students to the following points:

- · Ads really are everywhere.
- · Ads are constructed very cleverly.
- · Ads cost a great deal of money.
- · Ads are made with a great deal of effort.
- · Ads significantly affect everyone exposed to them.

In a classroom setting, the Writing Folder exercises would be excellent discussion questions to ignite students' interest.

Have students keep a log of the number of ads that they see or hear in one day. Remind them to include ads from all sources. The results can be summarized or charted and presented to the class.

Section 1: Activity 2

Students could examine a number of non-print ads and practise differentiating between facts and opinions.

Section 1: Activity 3

Discuss with students whether or not commercials are ever deceptive. Have the students ever been sold by an ad but then found the product didn't measure up to their expectations? What can they do about it?

Students could perform their own market research. They could do a demographic study in the classroom and chart the results.

With reference to the techniques of persuasion, students could examine a number of print ads from magazines and identify the types of persuasive techniques used.

Section 1: Activity 4

Studies indicate that when changing the channel, women tend to stop at scenes showing relationships whereas men stop at action scenes. Discuss these findings with the class to see if they'd agree or not.

Students could brainstorm a longer list of well-established slogans. They could create their own products with their own slogans.

Students could discuss their favourite commercials, and try to recall as many jingles as they can.

Section 1: Activity 5

Students could practise their skills in critical analysis by examining a number of authentic ads from magazines. The same questions used in the activity could be applied to just about any other ad.

Provide students with a copy of the *Code of Advertising Standards*. After studying the code, students could examine some ads to see if they stretch, bend, or break the rules as they perceive them to be.

Have students write a letter criticizing an advertisement that they feel is misleading; the letter could be written as if it were to be sent to either the exhibitor of the ad or the public-relations department of the parent firm.

Section 1: Follow-up Activities

Part A of the Extra Help would lend itself well to a classroom discussion format.

The advertisement in Part B of the Extra Help depends almost exclusively on appeals to sell the product. Students could gather a number of ads and identify those that depend on claims and those that use appeals. Which type do they find more effective and why?

If your students respond well to the videos in the Extra Help and Enrichment, you might try showing them more of the kit *Media and Society: Advertising and Consumerism* for classroom discussions and/or writing assignments. Be sure to preview whatever you show first, however.

Section 1: Assignment

Evaluation Suggestions

Use the following criteria for grading question 1:

- · Correct use of at least four different persuasive techniques
 - Techniques should be appropriate given the type of product and potential customer.
- · Overall quality of salespitch
 - This concerns mainly the text of the advertisment.
 - The writing should be clear and free of grammatical error.
 - The writing should be appropriate for the product.
 - The writing should be lively and enticing.
- · Slogan
 - The slogan should attract the reader's attention.
 - It should be similar in style and approach to the body of the text.
- · Design of product
 - The actual product should be portrayed appropriately.
 - The product name should be clearly visible.
- · Originality and general impression
 - The advertisement should invite the reader's attention.
 - Credit should be given for originility of approach.
- This question is intended principally to ensure that students do more than just have fun with question 1. It should reveal to what extent they've studied and understood the material in Section 1 on persuasion techniques. Mark accordingly.

Section 2: Values and Literature

Key Concepts

- values
- · narrative point of view
- tone
- · emotive language

In this section the students will have the opportunity to examine some of the beliefs and values of characters in works of literature. They'll evaluate these values and compare them with their own. As well, this section discusses the process of making inferences and adds to the work done in previous modules on narrative point of view. Finally, the section offers a discussion on tone and the difference between the author's voice and the narrator's voice.

Classroom Suggestions

Section 2: Activity 1

Students could brainstorm different dilemmas they've experienced and discuss how they resolved them. The idea of values could be reinforced by stressing the role they played in these dilemmas.

Inference making could be discussed as an everyday activity. Discuss how easy it is to make an incorrect inference in life. Stress that inferences in literature need to be supported with details.

Section 2: Activity 2

Students have already done work on point of view in earlier modules, so be careful not to beat it to death. It's here, though, that students should have a firm understanding of all the various narrative perspectives.

If the idea of the innocent-eye narrator is causing problems, spend more time on it. Use "You Should Have Seen the Mess" and "To Set Our House in Order" as examples.

Students could practise the different narrative techniques by writing their own stories from different points of view.

Note in question 6 that some of the stories (e.g., "Cowboys and Indians" and "An Astrologer's Day") slip back and forth a bit between points of view. Students should be aware that this isn't an uncommon occurrence.

Section 2: Activity 3

Have students generate their own list of words for approval and disapproval and share them with the class.

Introduce and use the term denotation as opposed to connotation.

Have students practise different tones of voice by reading different excerpts from the story. Other students could write down adjectives to describe them.

Section 2: Follow-up Activities

The Extra Help would make a good activity for the whole class to reinforce the idea of narrative point of view. If you have time, you might do more on "To Set Our House in Order," which is dealt with in the Enrichment. It's an excellent story for discussing point of view, symbolism, character development, and theme.

Section 2: Assignment

Evaluation Suggestions

- 1. Be sure that what the students write accurately demonstrates an understanding of the points of view they're using. In question a. (first person, minor character), the most obvious character to use is Mr. McNab, but accept Mrs. Letourneau as well
- 2. Mark this assignment according to the following criteria:
 - · content
 - style
 - · mechanics

Note that students may use either fictional or nonfictional format.

Section 3: Expessing Your Beliefs

Key Concepts

- · persuasive writing
- public speaking
- editorial
- · letter to the editor
- · critical listening

This section further develops students' skills in public speaking, critical listening, and persuasive writing that have been worked on earlier in the course. In particular, students will work through the steps involved in writing and presenting a speech – a process that will culminate in a speech-making assignment.

Classroom Suggestions

Section 3: Activity 1

If possible, have students read more speeches by Chief Dan George, and examine further his ideas on native issues.

Students could read more examples of persuasive writing such as current editorials and letters to the editor. Students could write responses, and perhaps the best examples could be mailed to the local paper. Students always find writing real letters about real issues more motivational than working on contrived activities.

Section 3: Activity 2

Students could pair up and model good and bad listening practices in front of the class. An ensuing class discussion could generate even more ideas on how to be an effective listener.

More research could be done on body language and gesturing, though don't overwork this if you spent a lot of time on it earlier.

Section 3: Activity 3

Students may not think there's a need for them to know how to present a formal speech. Perhaps the class could brainstorm occupations or situations that might involve their making formal speeches or presentations of some kind.

In order to practise attention getters, have students generate their own examples for each of the categories, e.g., using humour, presenting shocking facts, and asking a rhetorical question.

Send a group to the library to research some statistics from reference books, yearbooks, and so on. Have students convert the statistics into a form an audience would more readily understand than the raw data. For example, they could turn "Almost 20 percent of the children in die in their first year" into "If the twenty-five people in this class were born in ______, five would have died in their first year."

Section 3: Activity 4

Have students debate the following question: "Are good speakers made or born?"

Invite a guest speaker from the Chamber of Commerce or a service club or Toastmasters and have them talk on the value of learning how to make a formal speech and to share some of their suggestions.

Have students prepare a presentation for the class, live or on videotape, that illustrates how to prepare or how to deliver a speech. Students could provide examples of what to do and what not to do.

Section 3: Follow-up Activities

When doing the Enrichment, you might wish to examine and analyse some famous speeches by people such as Winston Churchill, John F. Kennedy, or Martin Luther King. If you can present the speeches on audiotape or – better yet – videotape – the effect would be much more powerful than just examining the printed text.

Section 3: Assignment

Evaluation Suggestions

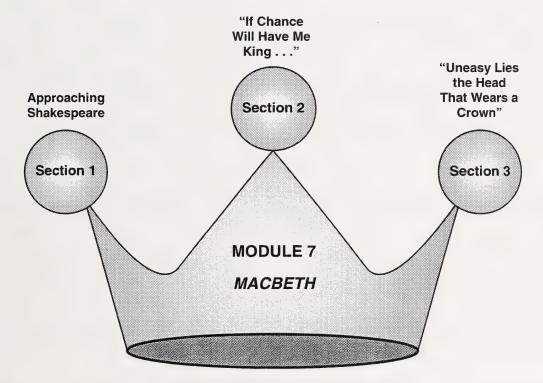
- Grade the taped speeches according to the following criteria:
 - · Achievement of Purpose: Did the speaker have sufficient impact to inform, entertain, or change the listener's point of view?
 - Presentation: Did the speech have an effective introduction, development, and conclusion? Did the speaker limit the topic to ideas that could be developed adequately in the time available?
 - Content: Did the speaker choose ideas and/or examples that demonstrate an understanding of the topic? Did the organization contribute to effective communication?
 - · Audience Appeal: Did the speech capture and hold your interest?
 - Overall Impression: Taking into consideration all the factors examined above, how would you rate the presentation?

Grade the Writing Folder response according to the usual criteria, bearing in mind that this is to be a revised and edited piece of writing.

Module 7: Macbeth

Overview

Module 7 provides a detailed study of Shakespeare's *Macbeth*. Section 1 presents students with background material on Shakespeare and his world while Sections 2 and 3 take them through the play scene by scene. Section 4 looks at matters such as theme, characterization, and motif in *Macbeth* and culminates in an essay-writing assignment.



Evaluation

The evaluation of this module will be based on three assignments:

Section 2 Assignment 25 marks
Section 3 Assignment 25 marks
Final Module Assignment 50 marks

TOTAL 100 marks

Texts

Any edition of Shakespeare's Macbeth. (The HBJ Shakespeare series' version by Harcourt Brace Jovanovich is highly recommended.)

Media

- Shakespeare of Stratford and London (part of the series The World of William Shakespeare, available from the ACCESS Network, call number VC216301): recommended in the suggested answer to the Section 1: Extra Help
- Fair Is Foul, and Foul Is Fair (part of the same series; call number VC216307): recommended in the suggested answer to the Section 1: Extra Help
- Macbeth (part of the same series; VC216306)
- Feature-film version of Macbeth by Orson Wells and/or Roman Polanski. (Be aware that there are scenes of violence and nudity in the latter version.)
- BBC television production of Macbeth starring Nicol Williamson (1982)

All these films are purely optional, but it's recommended that students get a chance to see all or part of an actual production of the play on film if it's at all possible.

Section 1: Approaching Shakespeare

Key Concepts

- · reading Shakespeare
- · Shakespeare's world
- · background to Macbeth

Section 1 introduces students to Shakespeare, his times, and the play *Macbeth*. Activities are designed to give the students the opportunity to respond in their Writing Folder or in small groups to some of the issues in the play.

Classroom Suggestions

Before you begin your study of *Macbeth*, you should consider your audiovisual needs. You might want to show students an introductory video or filmstrip on Shakespeare and his theatre, or you might want to order a film that discusses the major conflicts and themes of *Macbeth* (see "media" above). Do you have access to any of the filmed versions of the play?

As for the actual study of the play, you might want to try a variety of approaches. For an example, you might want to play an audiotape version of the play while students follow along in their texts. However, be prepared to stop the tape often and ask or deal with questions. Students also enjoy taking parts and reading the play aloud (however, it's worth discussing the scene first so students know what's going on before they start reading aloud).

You might assign students to act out scenes. Any of the scenes between Macbeth and Lady Macbeth will challenge a pair of talented actors. For groups of actors, such scenes as Macbeth's confrontation with the witches, the discovery of Duncan's body, the murder of Banquo, the appearance of the ghost, or the sleepwalking scene of Lady Macbeth can be effectively staged by an interested student director. Such scenes could also be videotaped, as could one of Macbeth's soliloquies.

In other words, try to avoid a dry, silent reading of Shakespeare. Even the Bard himself preferred to hear, not see, his words.

Section 1: Activity 1

This activity is designed to bring any biases about Shakespeare into the open before students start reading the play. Tell the students to remember their criticisms. After you've finished your study, ask them if they still feel that their criticisms are valid. Other students may want to take the other side and defend Shakespeare. You might want to hold a debate on a particularly contentious issue.

You might ask students to keep track of any murders that are reported in the newspapers. Ask them to determine the motive for the murder in each case. Later, ask if the murder in *Macbeth* bears a resemblance to any of the murders they saw reported.

Section 1: Activity 2

You might want to supplement this activity or the next one with a video or a filmstrip on Shakespeare's life, times and/or theatre, such as *Shakespeare of Stratford and Lordon*.

Section 1: Follow-up Activities

If your class enjoys the first Enrichment activity, consider compiling a class dictionary of new and/or no-longer-needed words.

Here is some information on relevant Scottish history that you may want to share with your class when doing the second Enrichment activity:

Macbeth was king during the time of King Edward the Confessor of England (1042-1066). He was a member of the Scottish royal family, in fact a cousin to Duncan. The real Duncan was still a young man when Macbeth murdered him. By making Duncan old, Shakespeare increased our sympathy for him and our disgust with Macbeth. Macbeth was also aided by Banquo in the real murder. Shakespeare probably made Banquo loyal to Duncan in order not to offend his patron, James I, a descendant of Banquo.

There is no evidence as to how Duncan actually died, but in Holinshed's *Chronicles*, the author describes in detail the murder of an earlier Scottish king, Duff, by Donwald. Donwald was influenced by his wife to kill Duff in his castle: Donwald made the chamberlains drunk and later killed them. In another section of the *Chronicles* there's the story of a murderer who hears a threatening voice and is afterwards unable to sleep. No doubt Shakespeare got his ideas for *Macbeth* from these sources.

The real Macbeth ruled for approximately ten years and was apparently an effective ruler, though somewhat tyrannical. He was overthrown by a combined Scottish and English army led by Malcolm and the English nobleman, Siward, Earl of Northumberland.

There is no assignment for this section.

Section 2: "If Chance Will Have Me King . . . "

Key Concepts

- paradox
- allusion
- · soliloguy
- · motif
- · comic relief

In this section students will be responsible for Acts 1 and 2 of *Macbeth*. As they work through each scene, they'll be given questions that will direct them to the key moments. There will also be comments and questions on the developing patterns of the play.

Classroom Suggestions

Section 2: Activity 1

Often students can become overly concerned about the events of Act 1, Scene 2. They tend to think it's important to remember all the details of the two battles. Tell them not to worry. Scene 2 is notable almost exclusively for examples of Macbeth's heroics. It's important to know that he's a brave man who is capable of killing. Many critics think Shakespeare didn't write Scene 2 – that it was added to the play later. The style seems too bomabastic; Macbeth appears too barbaric – a man incapable of the scenes of introspection we see later.

Section 2: Activity 2

Most of the people in Shakespeare's time believed in witches. Some students might want to research the folklore surrounding witches and their activities and present their findings to the class. However, you should be wary of delving into the "satanic" aspects (for example, rituals) of witches. This topic could be offensive to some students.

Section 2: Activity 3

Be careful to give Lady Macbeth due consideration. Some people are too quick to dismiss her as all-evil, an aberration of femininity, more witch than woman. Recent critics, however, have looked at her more as a product of her limitations. She lives exclusively for her husband; she is perhaps more ruthless for him than she would ever be for herself; she wants him to get "to the top." But she's shortsighted; she can't see beyond the top of the mountain. She doesn't see all the fears and consequences that wait for her at the top.

Lady Macbeth's character and influence would make a good topic for a class discussion or a debate.

Section 2: Activity 4

The scene between the Macbeths is worth acting to see a "master manipulator" at work. Perhaps different pairs of students could rehearse and present their own interpretive reading of this scene. Students also usually enjoy "rewriting" part or all of this scene in modern-day language.

Section 2: Activity 5

It might be worth discussing the character of Banquo. Is his allegiance really as "clear" as he says? Is he slow to act on his doubts, or is he just waiting to see what happens so he can choose the winning side?

After Macbeth's soliloquy in Act 2, Scene 1, it might be worth asking the class this: Is Macbeth acting under a spell, or are his actions the result of his own free will? One hopes the students choose free will, since a play about a man with no say in his actions – a robot, virtually – wouldn't be nearly as interesting.

Section 2: Activity 6

The scene after Duncan's murder is exciting and full of movement – a good scene to stage. Almost all the characters in the play are onstage at the same time. Unless the students can see the action, it's difficult to keep track of where everybody is and what they're doing.

Section 2: Follow-up Activities

The board game suggested in the Extra help could be done as a class activity or in small groups. Students will need help in getting started. If this activity is successful, keep the game and add questions at the end of Section 3. Play the game as part of a review of *Macbeth*.

The newspaper stories in the Enrichment should include a headline and appropriate graphics and/or pictures. Students should pay some attention to visual appeal. Completed articles should be passed around, read aloud, and/or mounted on bulletin boards.

You might want to show the first two acts of a filmed version of *Macbeth* at this point; or you might prefer to wait until after you've finished the play.

Section 2: Assignment

Evaluation Suggestions

- 1. Use the evaluation criteria outlined in the Assignment for both question a. and question b. Weigh these two parts of question 1 equally. Don't expect wonders in question a., but do look for an interpretation that reveals an understanding of the soliloquy and an attempt to convey that understanding orally and, perhaps, visually. In question b., look for a rendering that's true to the meaning of the original while reading smoothly in modern English.
- 2. Note that students are to do Part A or Part B of question 2. If a student answers both parts, grade only the first one.

Again, use the evaluation criteria outlined in the Assignment, giving equal weight to both the visual (or aural) and written components of the student's responses. Don't expect a great deal in the visual and aural responses (though some students will pleasantly surprise you). Be more critical of their accompanying written explanations. They should reveal a sound understanding and offer a clear explanation of what the students were attempting to achieve.

Section 3: "Uneasy Lies the Head That Wears a Crown"

Key Concepts

- character
- · motif
- · theme

Section 3 takes students through the last three acts of *Macbeth*. Following this there's a look at three important elements in the play: character, motif, and theme.

Classroom Suggestions

Section 3: Activity 1

For the banquet scene you might want to combine the Writing Folder idea (drawing a floor plan) with an actual staging of the scene. This is also a good scene to memorize and perform; it gives the actor playing Macbeth a chance to "chew the scenery."

Section 3: Activity 2

The first set of witches' prophecies generates the action of the first three acts. The second set of prophecies generates the action of the last two acts. Make sure the students understand clearly the three prophecies in Act 4, Scene 1 (at least as Macbeth sees them); otherwise the reversals of Act 5 may be lost on them.

Section 3: Activity 3

After studying the sleepwalking scene (Act 5, Scene 1), some students might want to research attitudes toward mental illness down through the ages.

Macbeth's "To-morrow, and to-morrow, and to-morrow" speech (Act 5, Scene 5) might be a good place to introduce the term "existentialism." One could say Macbeth is espousing an existentialist viewpoint here. Students will probably hear more about this so-called modern philosophy in English 30.

Some students may be interested in researching the tactics of warfare used during the Middle Ages, in particular siege tactics. They might address this question: What tactics might Malcolm's army have tried if Macbeth's forces had remained inside the castle?

Here's another research topic: In Act 4, Scene 1 Shakespeare predicted that Banquo's heirs would be kings in Scotland until eternity. James I considered himself an heir of Banquo. What happened to Shakespeare's prediction after James I?

Again, many of the scenes in Act 5 could be effectively performed by student actors.

Section 3: Activity 4

The comparisons of Macbeth and Lady Macbeth are rather skimpy and serve as a guideline. You might want to have the students flesh out the comparison, for example, by finding supporting quotations from the play or by looking at other categories of comparison.

For students who are still having trouble understanding the action of the play, you might walk them through some of the scenes between Macbeth and Lady Macbeth. Assign roles and have the students play the scenes in modern English. Focus, in simple language, on what each character wants in the scene.

The discussion of theme is not meant to stop with the characters on the page. In fact, you may want to assign roles and have students read the responses aloud. Then, when you get to the end, the students who haven't read will be expected to add their own ideas about the theme of *Macbeth*.

Activity 4 ends with a suggestion to students that they prepare adequately for their Section 3 Assignment and the Final Module Assignment. If time allows, it would be helpful here to conduct a review of the principles of writing a critical essay; the Final Module Assignment alone is worth 50% of the students' marks for this module.

Here are some points to stress.

Prewriting activities: Students should brainstorm or use other prewriting strategies to prepare for their essays. They should ask, for example, what the topic is asking them to do, what knowledge about the play they can bring to bear on the topic, and what quotations from the play they can use to back up their statements (they shouldn't wait for the final draft to look for quotations).

Thesis statement: Students should ask themselves what it is they specifically intend to show in the essay. You might wish to check to see that they actually have an adequate thesis before they start writing. Make sure, for example, they're not setting out to argue a question ("Is Lady Macbeth a monster?") or a fact ("Macbeth kills Duncan because he is ambitious.") or something hopelessly vague ("Macbeth is a play about a lot of strange happenings.").

Topic sentences: Students should spend a good deal of time considering how they intend to prove their thesis statements. Stress that the topic sentence of each of their paragraphs is one that will develop the idea expressed in the thesis.

Evidence: The fastest way for a student to fail is to write a plot synopsis of the play. Tell your class to assume that the marker knows the play as well as they do. The marker doesn't need to be told what happens. Instruct your students to use a specific detail from the plot or the dialogue to support a specific idea. The marker should not be asking, "Why is the student telling me this?"

Revisions: Insist that students give themselves enough time to plan and revise their essays adequately. Set a deadline for having a rough draft of the essay completed. Consider having the students exchange papers, read each other's work, and, as peer editors, suggest ways in which the essays could be improved. Tell the peer editors to underline three well-written or effective sentences as well as three sentences that would benefit from revising. Tell them to go over each other's work for mechanical errors.

Section 3: Follow-up Activities

When doing the Extra Help, make sure students have a good grasp of theme and motif. Theme often causes students problems, so be prepared to spend a bit of time here.

When doing the Enrichment, try to give the students a sample of a Shakespearean parody before they start writing. Whichever question the students choose, set aside some time for them to share their efforts with the whole class.

The Enrichment stage of this last section presents a good opportunity for students to come up with their own creative projects. You might want to set aside a couple of classes at the end of the *Macbeth* unit for class presentations.

Section 3: Assignment

Evaluation Suggestions

- Mark students' responses according to the criteria outlined in the Assignment. Content should be worth roughly as much as organization, style, and mechanics combined.
- Grade question 2 chiefly according to the Scale for Evaluation of Expressive Language given in Module 1. As an assignment, submitted for a grading, this piece of writing should show signs of revision, editing, and polishing, as well as of creativity and thoughtfulness.

Final Module Assignment

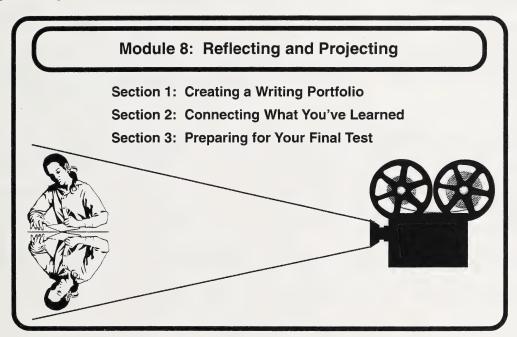
Evaluation Suggestions

To grade this assignment use the evaluation criteria presented in the Assignment. Students by this point have done quite a bit of work on both *Macbeth* and the writing of a critical essay, so expect some quality here. Look for an essay that's thoughtful, well researched and defended, clearly organized, smoothly and coherently written, and grammatically correct.

Module 8: Reflecting and Projecting

Overview

The purpose of this module is to help students to look back over what they've learned and to look ahead to their examination. Section 1 assumes that the students have been writing extensively; it helps them assemble a portfolio of their most successful work. In Section 2 students will continue their reflection on learning by working with literature they've read and thinking about their own language use. The third section introduces various kinds of test questions in order to help students prepare for their final test and offers advice on reading and studying techniques. While all of these sections are specific to English 20, they're also designed to be helpful generally in thinking about language and learning.



Evaluation

The evaluation of this module will be based on three assignments:

Section 1 Assignment 50 marks
Section 2 Assignment 25 marks
Section 3 Assignment 25 marks

TOTAL 100 marks

Texts

- · Literary Experiences, Volume One (Prentice-Hall Canada Inc.)
- On Stage 2 (Globe/Modern Curriculan Press)

(Note that students may be referring to any of the texts used previously in the course.)

Section 1: Creating a Writing Portfolio

Key Concept

· portfolio

This section focuses on the task of selecting writing and presenting it in a portfolio, but the procedures presented can be used in other situations. The focus on the portfolio should help students to reflect on their writing successes.

Classroom Suggestions

Section 1: Activity 1

The activity focuses on self-assessment. You might encourage students to collaborate on the assessment.

Sharing a draft of your own writing would model the polishing process for your students. The checklist provided in the activity can be used here.

Section 1: Activity 2

Consider a peer-response day for people to get feedback on individual pieces and entire portfolios.

Encourage students to share the strategies they use to edit their work. Which ones do they find most effective?

Consider a brief conference with each student to discuss his or her self-assessment. These conferences could occur while other students prepare their portfolios.

Section 1: Follow-up Activities

In doing the Extra Help, encourage students to develop their own examples of sentences that raise questions in "matters of choice" and "matters of correctness." Discuss them with the entire class.

Section 1: Assignment

Evaluation Suggestions

- 1. Be sure to evaluate the portfolio as a whole; use the Scale for Evaluation of Expressive Language from Module 1, but modify it slightly so as to take matters of correctness into account.
- Don't assign a great deal of weight to this question, but do respond to the students' comments about their writing.

Section 2: Connecting What You've Learned

Key Concepts

- · self-assessment
- · language-arts processes
- · connecting works of literature
- · literary terms

Section 2 continues the language-arts self-assessment begun in Section 1. In addition to reflecting carefully on their language and thought processes, students will review the broad subjects and genres with which they have been working in the course.

Classroom Suggestions

Section 2: Activity 1

You might encourage the students to compare their responses in this activity as a large – or small – group activity. As an alternative, read a new text together and respond to it using the categories given.

Section 2: Activity 2

You might review webbing by modeling a web for the class, using connections you identify or recording ones suggested by students. Some students might be more successful with a chart than a web.

Section 2: Activity 3

Another way to review connections is to have the class design a category system for recording information about the genres. Across the top can be placed the names of the genres, and down the left side can be recorded general qualities of literature (such as purpose, options for organization, associated literary techniques, and so on). These qualities can be collected from a review of the earlier modules, brainstormed by students, or supplied from a literary reference book.

Section 2: Activity 4

The self-test in this activity reviews only a handful of concepts; the idea is just to alert students to the fact that this may be an area they should be reviewing. Students could make up additional questions of their own using the same format; an alternative is to play Jeopardy with information supplied by the students.

Section 2: Activity 5

This section functions as prereading for the assignment at the end of the section. You might ask students to write privately first and then share their responses in small groups. After discussion, invite students to raise all the questions they have about the content and form of this essay.

Section 2: Follow-up Activities

If the students seem to need more help with "Four Generations" to be successful with the assignment, have them complete the Extra Help, which offers more work on the essay.

Because the poem chosen for the Enrichment is very short and accessible, all students should be able to work with it. Consider doing the Enrichment as a class or small-group activity.

Section 2: Assignment

Evaluation Suggestion

Be sure students' responses clearly show an understanding of the ideas of subject (or topic), tone, and literary technique along with an ability to relate works of literature to each other in different ways. This section is about making connections, and that's essentially what's being tested here.

Section 3: Preparing for Your Test

Key Concepts

- · long-answer questions
- · short-answer questions
- · exam strategies

Section 3 is designed to prepare students for their English 20 final test. Different types of test questions are presented, along with tips and strategies for approaching them.

Classroom Suggestions

Throughout the course the students have been completing assignments, not writing tests, so they may be somewhat apprehensive about their final exam. Assure them that the questions they'll be presented with will reflect what they've been doing and that their teacher won't expect perfection in writing done in an examination setting. What's most important at this stage is to build confidence, and preparing students well for the types of questions they can expect to encounter should go a long way toward building that confidence.

Section 3: Activity 1

By assembling many other exam questions for your students to paraphrase, you can help them become more comfortable with assessment language. You might bring in some school-developed questions, Department of Education essay questions, and some of your own materials.

You might want to relate the material in this chapter to other school subjects. Perhaps a panel of teachers could address student questions about long-answer questions. This could be a noon-hour activity if time is short.

Section 3: Activity 2

You might consider using old English 30 and 33 Diploma Exam multiple-choice questions to give your students practice (but remember, these questions were designed for grade 12 students). Successful students could explain how they arrived at the right answers.

Invite students to compose more questions, answer each other's, and revise their originals. You might then help them to "deconstruct" some exam language to see what assumptions exist in the questions and to understand how the questions work.

Section 3: Activity 3

If you feel that your students need more help with their reading and studying strategies, you might want to spend more time practising the techniques presented in this activity or a variation on those techniques, such as the well-known SQ3R approach.

Section 3: Follow-up Activities

When doing the Extra Help, try reviewing old exams for their use of verbs in instructions to questions. Add additional verbs to the ones already listed.

When doing the Enrichment, you might want to devise additional questions. Consider asking students for permission to keep the best ones to use in future years.

Section 3: Assignment

Evaluation Suggestions

This assignment offers students their last practice in writing an essay-type question prior to their test, so try to provide enough feedback to be useful to them. Mark according to the usual criteria for this sort of question, that is, some reasonable application of the following categories:

- · content
- organization
- style
- mechanics
- · overall impression

Final Test

Included here is the answer key to the final test and the student's copy of the final test which is designed for photocopying and possible faxing.

Note:

The answer key and student's copy of this final test should be kept secure by the teacher. Students should not have access to this test until it is assigned in a supervised situation. The answers should be stored securely and retained by the teacher at all times.

ENGLISH 20

FINAL TEST ANSWER KEY

Part A: Response to Literature (30 marks)

- 1. The speaker is the grandniece of Great-Aunt Rebecca the daughter of one of Rebecca's nieces. She seems to admire the strength, independence, and self-sufficiency her great-aunt had in her younger years and, perhaps, to envy her the life she led. Responses to this part of the question will vary somewhat. (3 marks)
- 2. Responses will vary; be sure all assertions are defended by appropriate specific references. Here are some likely values:

independence

· religious faith

self-reliance

tenacity

conservationism

traditional male/female roles

(5 marks)

- 3. a. Readers are to infer that two of Rebecca's children had died probably due to scarlet fever.
 - b. Responses will vary, but knowing this would cause most readers to have greater sympathy for Rebecca and more respect for her perseverance in the face of the suffering this must have caused her. (5 marks)
- 4. Examples of imagery will vary, but there aren't many in the poem. Here are the most obvious ones:

Scraping off their shoes first So as not to dirty the carriage.

I remember her as an old woman, Rheumatic, with folded hands, In a rocking chair in a corner of the living room.

As the world of her prime, the farmhouse
In midst of woods, the hayfields
Where her husband and the boys swung their scythes
Through the burning afternoon, until she called for supper.

To walk on snowshoes through remote pastures.

Be sure students describe the effects their chosen passages have on them. (3 marks)

5. The figures of speech both occur in the last two lines:

Soft as silk and tough as that thin wire They use for snaring rabbits.

They are both similes and create for the reader a vivid contrast; we see both sides of Great-Aunt Rebecca – her gentleness and her great inner strength. Students may also point out that both comparisons enhance the atmosphere of Rebecca's world in that both involve things we can associate with that world and the life she lived – wearing silk clothes and snaring rabbits. These two things, which seem so incongruous when juxtaposed, bring out vividly the harsh, demanding life of a pioneer woman, expected to be both a labourer and a lady. (3 marks)

Final Test: Answer Key

- In the first story we see Rebecca's strength and her ability to get things done as a young woman. In the second we are shown her fragility and inability to cope with the modern world as an elderly great-aunt. This contrast increases our understanding of Great-Aunt Rebecca: we respect her accomplishments and see her not as a useless old woman but as someone who did great things in her day but whose time has passed. It may also cause us to reflect on the transitoriness of human life. (3 marks)
- 7. Responses will be personal. Be sure students show an understanding of the poem and that they defend what they say with direct references to it. (8 marks)

Part B: Response to Persuasive Communication (30 marks)

- The ad seems to be aimed at a very young audience, judging from the photograph. The last two sentences, however, seem to be aimed at a more mature, health-conscious segment of the population. (3 marks)
- Here are the principal claims, appeals, and techniques used in the ad:

Claims:

- Swing tastes better. (than what?)
- It quenches thirst better. (than what?)
- It costs a lot less. (than what?)
- · It's made entirely from "natural" ingredients.
- · It contains no calories.
- · It comes recommended by doctors.

Appeals:

- the desire to be set apart (snob appeal)
- · the desire to be daring
- the desire to save money
- · the desire to be healthy
- · the desire to look attractive
- · the desire to be "cool"

- **Techniques:** slogan (or jingle)
 - · eye-catching visual
 - vague use of expert testimonial (doctors)

Don't expect students to identify each and every claim, appeal, and technique, and don't worry too much about how they're classified. What's important is that students show a good awareness of advertising ploys. (8 marks)

Responses will vary to the first part of this question. The feeling seems to be essentially one of exhilaration, fun, excitement, and freedom (and perhaps a slight touch of danger).

Don't expect a great deal by way of analysis of the photograph's techniques. Students may mention the low camera angle, the strong parallel horizontal lines, and the unusual composition. Capturing the two boys precisely at that point at which they hang for a moment suspended in the air grabs the viewer's eye and creates an expectation of action and speed - along with a strong feeling of exuberance. (7 marks)

Letters should be set up in correct full-block form as taught in Module 1 (but assign most marks to the body of the letter, not the format). They should be to the point, specific, clear, well-organized, and polite. They should also end in a clear expression of the actions the writers want Swing Cola Inc. to take to redress their grievances. (12 marks)

Following is an example:

Student's address Date

Ms. Hilda Christiansen, Director Public Relations Department Swing Cola Inc. 1497 Sherbrooke Street East Toronto, Ontario POP 0P0

Dear Ms. Christiansen:

On May 23, having read your company's claims regarding the flavour, thirst-quenching qualities, and low cost of Swing Cola, I bought a case of twenty-four 355 mL cans from my local Mike's Milk store for \$24.99. I drank one can and found the taste bitterly unpleasant; I also discovered after drinking the cola that I was thirstier than I had been before. What is worse, I later learned that I had paid over \$8.00 more than I would have paid for a case of my usual cola.

The manager of the store that sold me the cola refuses to refund my money; I trust that you will comply with this request. I am willing to return the remaining cans of Swing if you will cover shipping charges.

I hope that you will address my concern at your earliest convenience.

Yours truly,

Signature

Student's name

Part C: The Essay (40 marks)

Responses to Part C should show a sound understanding of essay-writing techniques and a good familiarity with the literature the students choose to discuss. Look for a suitable thesis defended by material carefully selected from appropriate works of literature from this English 20 course. Mark according to these criteria:

- context
- organization
- style
- mechanics
- · overall impression

ENGLISH 20

FINAL TEST

GENERAL INSTRUCTIONS

YOU HAVE **TWO-AND-A-HALF** HOURS TO COMPLETE THIS TEST. Work through the entire test answering the questions you are sure you know. You will then be able to concentrate on the questions of which you are not quite sure.

TOTAL MARKS: 100

PART A: Response to Literature 30 marks

PART B: Response to Persuasive Communication 30 marks

PART C: The Essay 40 marks

Take careful note of the following points before you begin work on the examination.

- Read the WHOLE examination before you start writing.
- Follow the instructions carefully.
- Complete ALL sections; note carefully where you are given a choice of assignments.
- Please write your responses in blue or black ink in the spaces provided.
- Budget your time carefully: suggested times are given for each section as a guideline for you.



Value

PART A: RESPONSE TO LITERATURE

30 Suggested time: 45 minutes

Reprinted below is the poem "Great-Aunt Rebecca" by Elizabeth Brewster. Read the poem carefully; then answer the questions that follow it.

Great-Aunt Rebecca

- Elizabeth Brewster

I remember my mother's Aunt Rebecca Who remembered very well Confederation And what a time of mourning it was. She remembered the days before the railway. And how when the first train came through Everybody got on and visited it, Scraping off their shoes first So as not to dirty the carriage. She remembered the remoteness, the long walks between neighbours. Her own mother had died young, in childbirth, But she had lived till her eighties, Had borne eleven children. Managed to raise nine of them, In spite of scarlet fever. She had clothed them with the work of her own fingers, Wool from her own sheep, spun at home, Woven at home, sewed at home Without benefit of machine. She had fed them with pancakes and salt pork And cakes sweetened with maple sugar. She had taught them one by one to memorize 'The chief end of man is to know God,' And she had also taught them to make porridge

And the right way of lighting a wood fire, Had told the boys to be kind and courageous And the girls never to raise their voices Or argue with their husbands. I remember her as an old woman,
Rheumatic, with folded hands,
In a rocking chair in a corner of the living room,
Bullied (for her own good) by one of her daughters.
She marvelled a little, gently and politely,
At radios, cars, telephones;
But really they were not as present to her
As the world of her prime, the farmhouse
In the midst of woods, the hayfields
Where her husband and the boys swung their scythes
Through the burning afternoon, until she called for supper.

For me also, the visiting child, she made that world more real
Than the present could be. I too
Wished to be a pioneer,
To walk on snowshoes through remote pastures,
To live away from settlements an independent life
With a few loved people only; to be like Aunt
Rebecca,
Soft as silk and tough as that thin wire
They use for snaring rabbits.¹

(3 marks)	1.	This poem is a portrait of an elderly woman. In a sentence or two identify the speaker and explain the speaker's attitude to Great-Aunt Rebecca.
(5 marks)	2.	Reread the poem's first stanza. In a paragraph or two describe some of Great-Aunt Rebecca's values as revealed in this stanza. Be sure to refer to specific lines from the poem when answering.
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		Name of Student I.D. #
		Name of School Date

(5 marks)	3. In t	the first stanza we read this:
		Had born eleven children,
		Managed to raise nine of them, In spite of scarlet fever.
	a.	What inference are readers expected to make from these lines about events in Great-Aunt Rebecca's life?
	h	How does this affect your feelings for her?
	0.	frow does this affect your feelings for her:
	Name	of Student Student I.D.#

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(3 marks)	4.	This poem does not rely heavily on imagery, but there are a few lines that create vivid pictures for the reader. Clearly identify one example of this and describe the effect it has on you.
3 marks)	5.	Likewise, there are few figures of speech in this poem, but the last stanza contains two. Identify them, tell what type of figure of speech each is, and explain what they add to the reader's understanding of Great-Aunt Rebecca.
	1	Name of Student Student I.D. #

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Name of School _

(3 marks)	6.	The first two stanzas of this poem present readers with a contrast. Describe the nature of this contrast and explain what it adds to the poem.
(8 marks)	7.	Would you like to have known Great-Aunt Rebecca? Explain your reasons by referring directly to the poem.
		Name of Student Student I.D. # Name of School Date

Value

PART B: RESPONSE TO PERSUASIVE COMMUNICATION

30

Suggested time: 45 minutes

Study the advertisement below. Then respond to the questions that follow it.



Don't be stuck on the ground. Dare to fly high above the crowds with Swing Cola!

Looking for a cool new taste experience? Try the drink that will set you apart — revolutionary new Swing Cola. It tastes better, it quenches thirst better — but it costs a whole lot less.

Remember: "It don't mean a thing if it ain't got that swing!"



Swing is made entirely from natural ingredients and contains no calories at all. It's recommended by doctors for people who want to look good and feel great.

(3 marks)	1.	At what group in society is this advertisement aimed? Explain your answer.
(8 marks)	2.	List the claims, appeals, and techniques this ad uses in attempting to sell Swing Cola. Make specific references to the ad in your response.
		(There is more room for your response on the next page.)
		Name of Student Student I.D. #
		Name of School Date

7 marks)	3.	What mood or feeling is created by the phot used to capture people's interest?	o in the ad? What technique(s) has the photographer
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Name of School _

4. Imagine that, convinced by ads like this one, you've just bought a case of twenty-four cans of Swing Cola for \$23.99, and you've just had your first drink. It tasted terrible, upset your stomach, left you thirstier than you had been before drinking it, and cost you more than your usual brand of cola would.

Write a letter of complaint to the manufacturer. Use the full-block format. Send the letter to this address:

Ms. Hilda Christiansen, Director Public Relations Department Swing Cola Inc. 1497 Sherbrooke Street East Toronto, Ontario POP 0P0

(There is more room for your response on the next page.)

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Value

PART C: THE ESSAY

40

Suggested time: 1 hour

Choose **one** of the following topics and write an essay in response to it, remembering to back up the points you make with specific examples and references.

Be sure to indicate your choice of topic; if you write on both topics, only the first will be graded.

Topic 1

People sometimes feel isolated – or alienated – from others because they are different in some way. Perhaps the difference lies in their values or beliefs, their physical appearance or abilities, their cultural or ethnic background, or in some other area. Regardless of their causes, feelings of isolation and alienation can seriously affect people's lives.

In a short essay write about alienation with reference to **one** or **two** characters you've encountered in literature from your English 20 course. Explain the isolation, describe how it affects the character(s), and tell what it taught you about people and the human condition.

Topic 2

Name of Student

Name of School

A family can be a network of support or a web of entanglement.

In a short essay show this statement to be true with reference to **two** or **three** characters you've encountered in literature from your English 20 course.

I am writing on Topic		
	(There is more room for your response on the next page.)	

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TEACHER QUESTIONNAIRE FOR ENGLISH 20

This is a course designed in a new distance-learning format, so we are interested in your responses. Your constructive comments will be greatly appreciated so that a future revision may incorporate any necessary improvements.

Te	Teacher's Name Area of Experti	Area of Expertise			
Sc	School Name Date				
De	Design				
1.	The modules follow a definite systematic design. Did you find it easy to follow?				
	☐ Yes ☐ No If no, explain.				
2.	2. Did your observations reveal that the students found the design easy to	follow?			
	☐ Yes ☐ No If no, explain.				
3.	3. Did you find the Learning Facilitator's Manual helpful?	Did you find the Learning Facilitator's Manual helpful?			
	☐ Yes ☐ No If no, explain.				
4.	Part of the design involves stating the objectives in student terms. Do you feel this helped the students understand what they were going to learn?				
	☐ Yes ☐ No If no, explain.				

English 20 1 Teacher Questionnaire

5.	The Learning Facilitator's Manual contains Assignment answers and a sample test. Did you find these helpful?					
	☐ Yes ☐ No If no, explain.					
6.	Did the Follow-up Activities prove to be helpful?					
	☐ Yes ☐ No If no, explain.					
7.	Were students motivated to try these Follow-up Activities?					
	☐ Yes ☐ No If no, give details.					
8.	Suggestions for audio and video activities are included in the course. Were your students able to use these activities? Yes No Comment on the lines below.					
	☐ Yes ☐ No Comment on the lines below.					
9.	Were the assignments appropriate?					
	☐ Yes ☐ No If no, give details.					
0.	Did you fax assignments?					
1.	If you did fax, did you get satisfactory results from using this procedure?					
	☐ Yes ☐ No If no, give details.					

Instruction

1.	1. Did you find the instruction clear?			
	☐ Yes ☐ No If no, give details.			
2.	Did your observations reveal that the students found the instruction interesting?			
	☐ Yes ☐ No If no, give details.			
	·			
3.	Did you find the instruction adequate?			
	☐ Yes ☐ No If no, give details.			
4.	Was the reading level appropriate?			
	☐ Yes ☐ No If no, give details.			
5.	Was the work load adequate?			
	☐ Yes ☐ No If no, give details.			
6.	Was the content accurate and current?			
	☐ Yes ☐ No If no, give details.			

7.	Did the content flow consistently and logically?					
	<u> </u>	Yes	٥	No	If no, give detail	S.
	_					
8.	Wa	is the tr	ansiti	on bet	ween booklets smo	oth?
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		Yes		No	If no, give detail	S.
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	sur				to complete k is important	Instructional Design and Development Unit Alberta Distance Learning Centre Box 4000 Barrhead, Alberta
Fax	Nu	mber;	674-6	686		TOG 2P0

 $\textbf{Note:} \ \ \text{Please ensure that each of your students has completed and forwarded a copy of the Course Survey}.$



